THE

HAVTON TIMORVMENOS

OF

TERENCE.



THE
HAVTON TIMORVMENOS
OF
TERENCE.

WITH

INTRODUCTION AND NOTES.

BY

E. S. SHUCKBURGH, M.A.
FORMERLY FELLOW AND ASSISTANT TUTOR OF EMMANUEL COLLEGE;
ASSISTANT MASTER AT ETON COLLEGE.

London:
MACMILLAN AND CO.
1877

Cambridge:
PRINTED BY C. J. CLAY, M.A.
AT THE UNIVERSITY PRESS.

PREFACE.

FEW if any of the Classical writers have been so often copied and edited as Terence. In nearly every considerable library in Europe one or more MS. copies exist of his works; and the name of the printed editions of his plays is legion[1]. After the revival of learning he was looked on as a model of pure Latinity, and his writings were regarded as the best and most necessary of School books. Erasmus is said to have learnt all the plays by heart, and Wagner in his preface quotes the opinion of Philip Melanchthon to shew how excellent a model of style, and how admirable in moral tendency, the writings of Terence were regarded by the Scholars of that age. Of late, however, Terence has certainly been less read, and consequently less edited. Bentley's great edition of 1726 forms the starting-point for all the more recent editions; and Fleckheisen (1865) marks his variations from Bentley's text as a standard. W. Wagner's

[1] The earliest printed edition is that of Milan, 1470. The second, I think, that of Venice, 1479. I have had before me a copy of the latter.

edition (1869) presents Fleckheisen's text with very little variation, and is in fact a commentary upon it. Many will be inclined to think that in these three texts conjectural emendation has been allowed to play far too large a part. If so they may refer to Mr Parry's edition in the *Bibliotheca Classica* (1857) for an example of the opposite extreme. It is hardly too much to say that every alteration of the text is displeasing to Mr Parry, and almost every alteration *primâ facie* acceptable to Mr Wagner. Bentley's remorseless pruning-knife is well known. It is with considerable diffidence that an editor presumes to differ from a scholar of the immense learning and keenness of Bentley. But few on the other hand would always be bold enough to follow him; and it is impossible not to feel that he alters at times from failing to see the humorous point in his author's language. Not seldom, too, he alters because the author might have expressed himself better, much in the spirit of a master correcting a boy's exercise; and though perhaps he improves what he alters, the one thing necessary, *i. e.* the text such as Terence wrote it, is not always obtained.

To form a satisfactory text of Terence, the first thing necessary is a complete knowledge of the readings of the Bembine MS. This I unfortunately have not possessed. Many of these readings are given by Bentley on the authority of Faërnus; and Wagner has given others from a copy of Poliziano's collation,

in the Oxford University Library. And with this information I have been obliged to be content. Though taking Fleckheisen's text in the main, I have yet retained the older reading, where using my best consideration I have come to the conclusion either that the alteration was not necessary, or not sufficiently supported by authority, or that an alteration being required, the right one had yet not been hit on[1]. Since the publication of Wagner's edition, Madvig's *Emendationes Latinæ* have appeared, containing several important emendations and remarks on the text of Terence. These I have referred to in my notes. As to my Commentary, which has been written with a view rather to illustrate the meaning of Terence than to discuss the genuineness of the text (though that subject could not be wholly omitted), I have had before me various works from all of which I have learnt much. The edition of Westerhovius (1726) contains the opinions of the ancient grammarians, that of Stallbaum (1831) contains nearly all the illustrative matter used by his successors. The most satisfactory help, however, to the study of an author, is a complete concordance or index: this is supplied by the Delphin edition and by Parry; and this I have used continually. Zeune's edition (1774) I have not seen.

[1] My text differs from Fleckheisen's in the following places: v. 5, 53, 112, 154, 169, 185, 216, 227, 232, 253, 238. After 289 signs of lacuna omitted. 290, 300, 402, 458, 538, 597, 612—13, 628, 645, 818, 854, 997, 1006.

I have referred my readers from time to time to the Latin Grammars of Zumpt (translated by L. Schmitz, 3rd edition), Roby, and Key; and to the Appendices of Ramsay's *Mostellaria*, which contain a mine of information as to the language of the comic poets, though unfortunately left by their distinguished author in a state of only partial arrangement. I am afraid many students, especially the younger, seldom avail themselves of references. But to teachers they are often very valuable, and to them I commend such as I have been able to supply.

The best commentary perhaps is a translation. But its presence unfits a book for school use, and therefore I have separated mine from the text and notes. The biography is translated from Roth's text.

Now that the University of Cambridge has twice within the last eight years proposed a play of Terence as a subject for examination, it is to be hoped that our author may be more read than he has been of late. Though a reader will find in him less broad fun than in Plautus, and a student perhaps less instruction from difficulties or peculiarities of language than is to be found in the older poet; yet to a lover of quiet humour and keen insight into character Terence will always possess great charms. Nor will he give less pleasure to those who enjoy a clear and pellucid style, and a choice of language always felicitous and natural.

I am conscious that I have wholly omitted one element of criticism, which must always be a consider-

able one in studying the Latin Comic writers. I have attempted no discussion or explanations of the metres employed. I am quite aware of the importance and interest of this subject. But it is one which I think will never satisfactorily be entered upon with young students: nor have I anything fresh to add to the numerous treatises to be found on it. If the English schoolboy finds a difficulty in reconciling the prosody of Terence with the rules which he has been taught from Ovid, it is some consolation to know that he will not be in a much worse case than Horace himself was in regard to Plautus, *Si modo ego et vos Scimus inurbanum lepido seponere dicto, Legitimumque sonum digitis callemus et aure.*

INTRODUCTION.

The drama not native to Rome; and never popular as compared with other shows.

§ 1. THE drama was peculiarly a Greek growth, not indigenous to Rome, nor ever taking kindly root there. We may imagine how small a chance tragedies had of pleasing the people when even the comedies were often impatiently listened to, and quickly deserted for the first juggler's show, or prospect of a combat of gladiators. Terence in the prologue to the *Hecyra* gives a graphic account of the difficulties in the way of a poet obtaining a hearing. He says his play had been hustled off the stage because "the people could think of nothing but a rope-dancer who was then the rage." "And besides this expectation of the rope-dancer, when I first brought out the play there was a great excitement about some prize-fighters: and consequently the noise of parties forming for the show, the hubbub, and the cries of women, drove me off before I had finished. I tried again. The audience liked my first act. But suddenly a report ran through the theatre that there was going to be a show of gladiators. Off fly the audience; hustle, shout, fight for places. So I could not hold my ground[1]."

[1] *Hecyra* pr. 2, 25 sq. See also Plaut. *Poen.* pr. 15, who gives a list of the various interruptions common in

Prejudice against the drama at Rome.

The fact is that the better classes in Rome had always a misgiving that there was something degrading and effeminate in stage plays; a feeling which lasted till very late times, and showed itself in the disapproval felt by many respectable people at the building of the first permanent theatre in Rome by Pompey[2]. On the other hand, the lower classes preferred the coarser and more tangible pleasures of the race-course, the prize-ring, and the arena.

Origin of Roman Drama. Livy's account.

§ 2. Representations on the stage were unknown at Rome for more than three hundred years after its foundation. Livy (7, 2) tells us that the first exhibitions of the sort at Rome were at a solemn festival proclaimed for the purpose of averting a pestilence in B.C. 361. They were at first, he says, only dances without even any expressive dumb-show to give the spectators an idea of a plot. Next came rude songs (versus Fescennini) or coarse comic dialogue between the dances, not as yet with any idea of a connected story, but in the way of rude repartee. The next step was a connected song sung to the tibia, a miscellaneous composition filled with personal allusions and references to the various topics of the day. This was the Satura.

Dances. *Versus Fescennini.* Satura.

Tuscan origin.

The origin of these dances and songs was Tuscan. When first introduced in Rome the dances were performed by *ludiones* from Etruria; afterwards native actors were employed who called themselves *histriones*, a word formed from the Tuscan *hister* on the analogy of *ludio*.

The first step towards dramatic dialogue was

a theatre. This will account for the entreaty for a quiet hearing contained in all or nearly all the existing prologues to the plays of Plautus and Terence.

[2] Tacitus, *Ann.* 14, 20.

made by a native of Greece, Livius Andronicus (circ. B.C. 251), who caused a slave to recite the song, which then, for the first time, contained a connected plot (*fabula*), while he accompanied it with appropriate action. Next, the two came to hold a dialogue; and then, the number of actors being increased, a regular play came gradually to be acted.

Livius Andronicus

But Livius Andronicus had done one other thing, which gave rise to a new class of plays. He exhibited copies of Greek plays, which were not adapted in our sense of the word, but translated, with all the allusions to Greek habits and places still apparent in them. He was followed by many other poets, Naevius, Plautus, Licinius, Caecilius, Terentius. And thus a distinction arose between *comoediae togatae*[3], comedies acted in the Roman dress and with Roman sentiments and allusions; and *comoediae palliatae*, plays taken from the Greek, acted in Greek dress, with Greek names, allusions and ideas. In Terence's day the dispute was running high between the favourers of the Old Latin fabulae togatae, and those of the newer fabulae palliatae. Scipio and Laelius, the great patrons of the then fashionable Greek literature, were warmly in favour of the newer style; while the more conservative and old-fashioned Romans, such as Cato, were for the older plays, which perhaps were very stupid and coarse.

translates Greek comedies.

Comoediae togatae and *palliatae*.

Division of opinion between the favourers and opposers of Greek literature.

§ 3. We may now enquire what sort of theatre it was in which Terence had to exhibit his plays. We must forget the elaborate buildings and arrangements of which we hear in

The Roman theatre

[3] Afranius in the first century B.C. went back to the comoediae togatae. For example, one of his plays was called the Compitalia,—after the Roman festival.

later times, and of which we may still see many remains. Tacitus (*Ann.* 14, 20) tells us that before the building of Pompey's theatre (more than a hundred years after Terence's death) there had been no permanent theatre at Rome. When required at some religious festival, or some funeral games, tiers of wooden seats roughly constructed, and a protemporary stage, were erected. And there was an earlier period in theatrical arrangements still, in which the spectators stood[4].

merely a wooden platform, and seats.

Scenery.

The scenery, if there was any, must have been of the simplest description. At the best there were two or more doors at the back of the stage, representing the entrances to different houses. The stage stood for the street, and as there could be no representation of interiors, all the dialogue had to be carried on there, which must often have been a source of great restraint and awkwardness to the writer. The same scene too had to serve for every place and every town alike[5]; and therefore the audience were called upon for as much make-believe as Shakespear says is necessary in a stage battle[6]. The shape

No interiors.

No change of scene.

Shape of theatre like that of the Greek.

[4] This is confirmed by Dionys. *Antiq. R.* 3, 68, τέως γὰρ ἑστῶτες ἐθεώρουν ἐπ' ἰκρίοις δοκῶν ξυλίνοις σκηναῖς ἐπικειμένων.

[5] See Plautus *Menaech.* prol. 72, 3,

"*Haec urbs Epidamnus est, dum haec agitur fabula,*
Quando alia agetur, aliud fiet oppidum."

Cf. also Plaut. *Truc.* pr. 10, *Athenae istae sunto, ita hoc est proscenium, tantisper dum transigimus hanc comoediam.*

The scene of the *Hautontimorumenos* is in the country. But the two country-houses are supposed to be close together, and probably no alteration was made or could be made to indicate the circumstance.

[6] Afterwards in the stone theatres there were elaborate contrivances for scene-shifting, raising of the curtain, etc. See Virgil *Georg.* 3, 24—25, and Conington's note.

of these theatres was modelled after that of the Greek. But we must remember that there was no longer any chorus; and therefore that part of a Greek theatre which was called the Orchestra, with its altar or thymele in the middle, round which the chorus danced and marched and sang, in a Roman theatre was occupied like our pit with seats, and was indeed the place of honour for magistrates and other distinguished persons. There were however two altars *on* the stage, one of Apollo, one of the presiding deity, whoever it might be. See Andria 726, *Ex ara hinc sume verbenas tibi.*

Orchestra of Greek theatre, becomes a pit in Roman.

§ 4. In such a rude theatre as described above the plays of Terence were first performed. The next question is, How did a poet get his play acted? When he had written it, his object was to get it taken in by the *Aediles*, as *ludorum solennium curatores* (see Livy 24, 43), who purchased it from him[7], and then employed a company (*grex*) of actors to play it. It appears that when an unknown author applied to them, the *Aediles* were accustomed to refer him to some well-known playwright and avail themselves of this person's opinion. For instance, in the life of Terence here translated we shall see Terence referred to Caecilius Statius, and treated somewhat haughtily by him at first on account of his humble appearance and mean dress; but quickly welcomed when Statius discovered his ability. The grex or company of actors (from the fact of its being often composed of slaves it is sometimes spoken of as a *familia*, *e.g.* Plaut. *Men.*

How plays were brought out.

Purchased by the Aediles.

Unknown poets referred to some known writers.

The Company of Actors.

[7] *Eunuch.* prol. 20... *Menandri Eunuchum, postquam Aediles emerunt.* If a play were to be acted at games given by a private person, the Aediles probably would have nothing to do with its purchase.

pr. 74) always acted together and were not hired separately, and were under the command of a chief actor, who was apparently responsible for them. During the play there was a musical accompaniment on various combinations of *tibiae*, as may be seen in a picture at Pompeii[8].

Tibiae played during the performance. The plays of Terence. Six extant.

§ 5. There are six plays of Terence extant, and it seems probable, from the notices of grammarians, and from his early death, that no more were ever known at Rome. They are all translations; and three of them, the *Andria*, *Eunuchus* and *Adelphi*, were "contaminated," i.e. made up by the combination of two Greek originals. The *Hautontimorumenos* is from a single play of Menander, the *Phormio* from one of Apollodorus; while the original of the *Hecyra* is still a subject of dispute.

New Comedy. Differs from old (1) in form. Disappearance of choric element.

§ 6. Menander, from whose play this is a translation[9], lived from B.C. 342 to B.C. 291, and was an Athenian poet of what is called the New Comedy. The New Comedy differs from the earlier plays of Aristophanes and his contemporaries principally in two respects. First, in form. The element of the chorus disappeared. The leader of the chorus had been in the Old Comedy the spokesman of the poet, and delivered his opinions on every variety of public matters and men, as well as those which personally concerned himself. When freedom

[8] Dyer's *Pompeii*, p. 191. See also note to heading of the play p. xxvii.

[9] We have very scanty means of judging of the closeness of the translation. The few fragments of the Greek original are insufficient ground for a safe conclusion; but they would lead us to suppose that Terence took great liberties with his author; and indeed there seems some reason to suppose that he was but an indifferent Greek scholar. (See *Biography*, § 7.) And

of speech became dangerous at Athens this element in comedy disappeared, and the Prologue was the only representative of the old Parabasis.

Parabasis partly represented by Prologue.

Secondly, the New Comedy differed from the Old in its subject-matter. The New presented a picture of common life without personal or political allusions; whereas the Old Comedy had been, like our Press, the vehicle for political and social invective and satire. Thus the *dramatis personae* of the New Comedy, instead of being, as in the Old, living generals, politicians or public teachers, were taken from the common characters to be found in everyday life; and were pictures of classes not individuals; of incidents that often occurred, not of the scandals of the day. We have fathers, tyrannical or over-indulgent, stingy or profuse; cunning, stupid, faithful, or comic slaves; virtuous or unvirtuous young women; mothers loving or neglecting their children; young men living a wild life and helped by the favourite slave to cheat the old father; and especially the class of men, who were the peculiar butt of comic writers, the needy hangers-on or parasites,—a class of no particular age, and as fiercely attacked in Horace or Juvenal as they were in the Old Comedies, and have been in modern literature.

(2) In subject-matter. Absence of personal and political satire.

Persons and incidents representative, and not with personal and particular reference. See *Eunuch.* prol. 36 ff.

§ 7. The oldest known biography of Terentius is given below. He was said to have been born at Carthage B.C. 193, to have been originally brought as a slave to Rome, and set free by Publius Terentius Lucanus, whose name he took, as was usual with manumitted slaves, keeping the cognomen Afer as a mark of his origin, and to have died in his 25th year. The question of

Publius Terentius Afer, b. B.C. 193.

African origin.

we know that his enemies considered him imperfectly educated. See Prol. 23.

birth however is a doubtful one, and we have no certain means of settling it[10]. From a passage in one of his prologues we may infer that he was poor and wrote for bread and was mainly dependent on his literary earnings[11]. And from the prologue to this play we may gather the following facts about his literary life, most of which are alluded to in the biography, and again and again referred to by himself in his other prologues.

His poverty.

Prologue to 'Hautontimorumenos.'

First: that a certain party of critics accused him of making a too unscrupulous use of his Greek originals by "contamination" (15)[12].

Second: that he felt himself especially attacked by one particular poet,—Lavinius (30)[13].

Third: that he was accused of being assisted by certain patrician friends in the composition of his plays, i.e. Scipio the younger, and Laelius (24)[14].

Fourth: that he had already experienced an unfriendly reception of his plays (40)[15].

[10] See *Life*, notes 4 and 27.

[11] Phorm. *Pr.* 18, "Ille *ad famem* hunc ab studio studuit rejicere."

[12] See also *Eunuch.* pr. 20—25.

[13] See also *Phormio* pr. 32.

[14] See *Adelph.* prol. 15—21. Cicero (*de Am.* 24, 89) makes Laelius speak of Terence as *familiaris meus;* and in a letter to Atticus (7, 3) speaks of the tradition of C. Laelius being in part the author of his plays, *propter elegantiam sermonis.*

[15] See ante, §§ 1, 5.

THE LIFE OF TERENCE

Translated from SUETONIUS[1].

1. PUBLIUS TERENTIUS the African, born at Carthage [B.C. 193], was a slave at Rome to one Terentius Lucanus, a Senator[2], by whom, on account of his genius and good looks, he was not only provided with a liberal education but was also early set free. Some think that he was a captive, which Fenestella[3] shews could not possibly have been the case, since he was born and died between the second Punic War and the beginning of the third [*i. e.* between B.C. 202 and B.C. 141]: and that if he had been captured by Numidians and Gaetulians, he could not have fallen into the hands of a Roman General, since no intercourse

[1] This life of Terence is given by Donatus (Donatus Aelius, a Grammarian at Rome in the 4th cent. A.D.) and ascribed by him to Suetonius; and it is accordingly often printed among the fragments of that author's writings. The genuineness of it however has been doubted. It at any rate seems to be a compilation of early rumours and scandals, facts partly known and partly traditional, as to the life of Terence.

[2] His full name was *Publius Terentius Lucanus*, from which as was usual our poet took his *nomen* and *praenomen* on manumission; his *cognomen* Afer was probably given him in allusion to his origin. But vid. § 10, note 27.

[3] Fenestella, born B.C. 49, died A.D. 21, a Roman historian of the Augustan period. His chief work was his *Annales*, in 21 books, known to us by the quotations from them in Asconius, Pliny, A. Gellius, etc.

was begun between the Italians and Africans until after the destruction of Carthage [B.C. 146][4].

2. Here he lived in familiar intercourse with many of the nobility, but especially with Scipio Africanus[5] and Caius Laelius[6], to whom also he is thought to have been recommended by the charm of his person; but this fact also Fenestella declares to be untrue, contending that he was older than either of them, although Nepos[7] also records that they were all of the same age, and Portius[8] brings the nature of this friendship into suspicion in the following lines: "While he follows after the wanton amusements of the "nobles and their sham compliments; while he gloats "with greedy ears over the voice he thinks divine of "Africanus; while he thinks it a fine thing to dine "constantly with Philus[9] and Laelius; while he be-"lieves that he is really loved by them. . . . . He "is often hurried away to the Alban Villa for the sake "of his beauty. Afterwards all his resources gone he "was reduced to the last extreme of poverty. And

[4] This is not altogether a sound argument, for we must remember that in their wars against Carthage—consisting chiefly of plundering expeditions—the Numidians and Gaetulians acted on hints from Rome, which would involve some intercourse; and these raids would also account for their having Carthaginian captives to dispose of.

[5] Publius Cornelius Aemilianus Africanus Minor: the adopted son of the elder Scipio's son. His friendship with Laelius is commemorated in Cicero's treatise *de Amicitia*. He was the centre of a band of literary men, who were under his patronage, and encouraged the new 'Greek' school of poetry, as opposed to the old Latin.

[6] Caius Laelius Sapiens, the younger, born B.C. 186.

[7] Cornelius Nepos, the contemporary of Cicero and Catullus. His *Vitae excellentium imperatorum* is his only complete work extant.

[8] Marcus Portius Latro, a celebrated Rhetorician in the time of Augustus, and tutor of Ovid. He died A.D. 4.

[9] Lucius Furius Philus, consul B.C. 136. Like Scipio and Laelius he cultivated Greek literature and literary men.

"so he goes away from the sight of all to the most "distant parts of Greece. He died at Stymphalus, in a "city of Arcadia. Nothing did Publius avail him, "nothing Laelius, nothing Furius, who at that time "were the three nobles who lived in the greatest "affluence. From their assistance he had not so much "as a hired house, that there might at least be some "place to which his poor slave might bring the news "of his death."

3. He wrote six Comedies, when he gave the first of which—the *Andria*—to the Aediles[10], he was bidden to recite it first to Caecilius[11]; and upon coming to him while at dinner, he is said to have read the beginning of the play, because he was dressed in somewhat mean clothes, sitting on a stool near the dinner-couch; but after a few verses to have been invited to recline by him on the couch and to have dined with his host, and afterwards to have run through the play not without loud expressions of admiration on the part of Caecilius. Moreover, both for this and for the five other plays he obtained the approbation of the people in equal degree, although Vulcatius[12] in his enumeration of them all writes: "The *Hecyra* shall be selected as sixth of these plays[13]." The *Eunuchus* indeed was acted twice in one day, and earned a price such as no one's comedy had earned before, that is 8000 sesterces; on which account it is entered first

[10] The Curule Aediles as *curatores ludorum solemnium* bought the play of an author, which was to be acted at the particular festival. Cf. Introd. §4.

[11] Caecilius Statius, a Roman Comic poet, like Terence, was originally a slave. He died B.C. 168. Only fragments of his plays remain. The Aediles probably referred Terence to him as the most popular writer of Comedies of the day.

[12] Vulcatius Sedigitus wrote a work *de Poetis*, in verse. He is quoted again further on in this work, and is mentioned by Pliny *N. H.* 11, 43.

[13] Sixth, in order of merit, that is.

also on the title-page[14]. For the opening scene of the *Adelphi* Varro[15] even prefers to *Menander's* opening.

4. It is a very well-known report that Terence was assisted in his writings by Laelius and Scipio, and that report he himself has helped to spread by never except playfully attempting to refute it, as in the prologue of the *Adelphi*[16]: "For as to what those ill-"natured persons say, that certain men of rank help "our poet and constantly join him in writing,—what "they think to be a strong term of reproach, that our "poet considers to be the highest compliment, when "he is in favour with those who are in favour with "you all and with the people at large,—thanks to "whose conduct in war, in peace, in public business, "each man has enjoyed his own, without any pride "on their part." He appears however to have made too slight a defence of himself, because he knew that the prevalence of this opinion was not unpleasing to Laelius and Scipio; an opinion which, however that may be, has increased in strength and has prevailed even to later times. Caius Memmius[17] says in his speech for his own defence: "Publius Africanus who, "borrowing a mask of Terence, produced upon the

[14] 'Title-page': *titulus* in the original. The *titulus* or *index* answered to our 'title-page,' only that it came at the end of the MS. Or sometimes it was a piece of parchment attached to the middle of a roll, and hanging down outside.

[15] Marcus Terentius Varro, 'the most learned of the Romans,' was born B.C. 116; died B.C. 28. He is said to have written 490 books, of which two, *de re Rustica* and *de Lingua Latina*, survive in a mutilated form.

[16] *Adelph.* Prol. 15—21.

[17] Caius Memmius, a contemporary and vehement opponent of Julius Caesar, and eminent in literature and eloquence. Lucretius dedicated his poem to him. 'The speech in his own defence' may have been on the charge of *ambitus* that was brought against him after his canvass for the consulship in B.C. 54.

"stage in the latter's name writings which he had "amused himself with at home."

5. Nepos says that he has ascertained on unquestionable authority, that Caius Laelius once upon a time at his villa at Puteoli on the first of March[18], having been summoned by his wife somewhat earlier than usual to take his place at dinner, begged her not to interrupt him, and that when he did at length come into the dining-room at a late hour, he said that he had not often been so happy in composition; and that then upon being asked to produce these compositions, he recited some verses which are in the *Hautontimorumenos*, beginning[19]: "Well I'm sure, Syrus' "promises have enticed me here in a pretty impudent "manner."

6. Sautra[20] thinks that Terence, if he really did want helpers, would have been able to avail himself not so much of Scipio and Laelius as of Caius Sulpicius Gallus[21], a learned man and the person in whose Consular games he made his debut in producing comedies, or of Quintus Fabius Labeo[22] and Marcus Popillius[23], both men of Consular rank and poets; on that account it was that he himself did not indicate young men as those said to help him, but men "*of "whose conduct in war, in peace, and in public busi- "ness*" the people have had experience.

[18] On the first of March the *Matronalia* were celebrated,—during which particular respect would be paid to the ladies of the family.

[19] *Hautont.* 4, 4, 1.

[20] Sautra was a Roman Grammarian of whom nothing is known beyond the fact of his opinions being frequently quoted as above.

[21] Caius Sulpicius Gallus was consul in the year B.C. 166. (*The year of the representation of the Andria.*) He was celebrated for his knowledge of astronomy, for his perfect acquaintance with Greek, and his general accomplishments.

[22] Quintus Fabius Labeo, consul B.C. 183.

[23] Marcus Popillius Laenas, consul B.C. 173.

7. After producing his comedies, before he had completed his twenty-sixth year, for the sake of avoiding the belief by which the production of the writings of others as his own was attributed to him, or for the sake of learning those habits and customs of the Greeks which he had not so accurately represented in his writings[24], he departed from Italy and never again returned. Of his death Vulcatius[25] has these lines:

8. "But when the African had given six comedies "to the public, he made a journey hence into Asia, "and after he had once embarked on board the ship, "was never seen again[26]; thus is he free of life."

9. Quintus Cosconius says that he perished in the sea on his return from Greece with a hundred and eight plays translated from *Menander:* others relate that he died at Stymphalus in Arcadia or in Leucadia, in the Consulship of Cornelius Dolabella and Marcus Fulvius Nobilior [B.C. 159], having sickened with grief and disgust at the loss of his baggage, which he had sent forward into the ship, and at the same time of the new plays which he had composed.

10. He is said to have been of middle stature, of thin person, of dark complexion[27]. He left a daughter,

[24] Terence perhaps refers to this when he mentions that one of the things said against him was that he had taken up the profession of dramatist without due preparation (*repente ad studium hunc se adplicasse musicum, Haut.* Prol. 23).

[25] Vulcatius, see note 12.

[26] This seems only to mean 'he never came back to Rome.'

[27] The writer of the article 'Terence,' in Smith's *Biographical Dictionary*, remarks on this: "these are not the characteristics of the Punic race, but they accord with those of the Libyphoenician or Celtiberian perioeci, who were planted as colonists in various parts of the Carthaginian territory." And though not much can be concluded with certainty from such arguments, it is very possible that Terence may by birth have been one of these perioeci, and yet be denominated *Carthaginiensis*, as he is by some Grammarians.

who afterwards married a Roman knight; also pleasure-grounds of twenty jugers on the Appian way near the *Villa Martis.* Which makes me wonder all the more at Portius writing the lines: "Nothing did "Scipio avail him, nothing Laelius, nothing Portius, "who were the three nobles who at that time lived in "the greatest affluence; from their assistance he had "not so much as an hired house, that there might at "least be a place to which his poor slave might bring "the news of his master's death."

11. Afranius indeed prefers our author to all the Comic poets, writing in his *Compitalia*[28]; "saying there is no other like Terence." But Volcatius puts him below not only Naevius and Plautus and Caecilius, but also Licinius and Atilius[29].

12. Cicero in the *Limon*[30] gives him thus much praise: "You too, Terence, who art the only one, "that in choice language dost publish amongst us "*Menander* translated and set forth in the Latin "tongue, ever polished in style and with words that "are always sweet." Also Caius Caesar: "You too, "you half-Menander[31], are placed in the highest rank

[28] Lucius Afranius, a Roman Comic poet of the 1st century B.C. His comedies were descriptive of Roman life (*comoediae togatae*), and the title of this one is taken from the Roman festival, the *Compitalia* (lit. the festival of the Cross-roads), which was celebrated early in January.

[29] This classification of the Comic poets is quoted from Vulcatius' work *de Poetis*, by Aulus Gellius, 15, 24. He arranges them in the following order of merit: Caecilius, Plautus, Naevius, Licinius, Atilius, Terentius.

Licinius was born B.C. 82. And of Marcus Atilius nothing is known except that he was an early Roman poet, of whose works only a line or two has been preserved. Terence seems to have looked upon Naevius, Plautus, and Ennius, as authorities upon whose example he might rest. v. *Andr.* Prol. 18, *qui quum hunc accusant, Naevium Plautum Ennium Accusant.*

[30] Λειμών, a critical poem, now lost.

[31] *Dimidiate-Menander.*

"and deserve to be, you lover of pure Latinity. "Would that to your even-flowing style force had "been joined! that your excellence as a Comic poet "might have flourished in equal honour side by side "with the Greeks, and you had not been despised and "lowly esteemed on this point. This is the only "quality that I am hurt and grieved to think you had "not, Terence[32]."

[32] We are of course unable to judge of the correctness with which the *comparative* merit of Terence has been decided by these writers, except in relation to Plautus. But the want of 'force' complained of in Caesar we may criticise. Terence was a 'humourist' in the right sense of the term; *i.e.* he depicted the humours—grave as well as gay—of mankind. And whether his excellencies in this respect are mostly his own or Menander's, in these six plays they appear very conspicuously. But the farce-writer and the author of broad and palpable witticisms is ever more popular than the grave satirist or the quiet humourist. Many will find endless entertainment in a volume of Punch or a modern farce, who will see nothing in a volume of Sterne or Thackeray.

GRAECA · MENANDRV · ACTA · LVDIS · MEGALENSIBVS · L · CORNELIO · LENTVLO · L · VALERIO · FLACCO · AED · CVR · EGIT · AMBIVIVS · TVRPIO · MODOS · FECIT · FLACCVS · CLAVDI · ACTA · PRIMVM · TIBIIS · INPARIBVS · DEINDE · DVABVS · DEXTRIS · FACTAST · TERTIA · MA · IVVENTIO · TI · SEMPRONIO · COS

A GREEK play of Menander's represented at the Megalensian games[1], in the Curule-Aedileship of Lucius Cornelius Lentulus and Lucius Valerius Flaccus[2]. Ambivius Turpio acted it[3]; Flaccus the slave of Claudius composed the music; it was acted for the first time with flutes of unequal size, the second time with two right-hand flutes[4]; it was acted for the third

[1] The Megalensia were originally a festival in honour of the μεγάλη Μήτηρ (*Cybele*), and were introduced into Rome in B.C. 204. Liv. 29. 11—13. They began on the 4th of April, and lasted six days. Ov. *F.* 4, 179 sq.; vid. Ellis, Catul. 63.

[2] As *curatores ludorum solennium:* vid. Life, note 10. B.C. 163.

[3] *i. e.* Ambivius and his grex.

[4] The use of the *tibia* during the Dialogues was partly perhaps a legacy from the earlier stage of the drama, in which it consisted of one continuous song; partly adopted to give the necessary pitch to the voices which had to fill so large a space. Ovid supposes it to be of Greek origin (αὐλός), *Fast.* 6. 662. From him too we learn that it was sometimes made of box-wood (*F.* 6. 697), that it was played on the stage (*ib.* 667), that its players were paid (*ib.* 661). From Livy (9. 30) we might gather that the Latin tibia was not adopted from the Greeks, but had a Latin origin, and was used from ancient times at sacrifices. And if as Ovid says it was sometimes made of box-wood, it was also frequently made of reed (*calamus*), Plin. *N. H.* 16. 66, 165, vid. Rich. Dict. *sub. voc.* F. A. Paley, notes to Ovid. *Fast. l. c.* '*Unequal tibiae*' were pipes of unequal size, producing the one a bass, the other a treble sound (see directions to the *Phormio*). *Tibiae dextrae* are

time in the Consulship of Manius Juventius Thalna and Tiberius Sempronius Gracchus [5].

a pair of pipes with bass note (see directions to the *Eunuchus*). Sometimes two pairs, one pair bass, the other treble, were used (see directions to the *Andria*).

[5] B. C. 163. If this is right the play would have been acted three times in the same year. There may be some confusion in the notice which cannot now be cleared up, but the *Eunuchus* we are told was acted twice in one day. See *Life*, § 3.

C. SULPICI APOLLINARIS PERIOCHA.

In militiam proficisci gnatum Cliniam
amantem Antiphilam compulit durus pater,
animique sese angebat facti paenitens.
Mox ut reversust, clam patrem devortitur
ad Clitiphonem: is amabat scortum Bacchidem.
Cum arcesseret cupitam Antiphilam Clinia,
ut ejus Bacchis venit amica ac servolae
habitum gerens Antiphila: factum id quo patrem
suum celaret Clitipho. Hic technis Syri
decem minas meretriculae aufert a sene.
Antiphila Clitiphonis reperitur soror:
hanc Clinia, aliam Clitipho uxorem accipit.

HAVTON TIMORVMENOS

P. TERENTI.

PERSONAE.

CHREMES SENEX
MENEDEMVS SENEX
CLITIPHO ADVLESCENS
CLINIA ADVLESCENS
SYRVS SERVOS
DROMO SERVOS
BACCHIS MERETRIX
ANTIPHILA MVLIER
SOSTRATA MATRONA
NVTRIX
PHRYGIA ANCILLA.

PROLOGVS

NEQUOI sit uostrum mirum, quor partis seni
Poëta dederit, quae sunt adulescentium:
Id primum dicam, deinde quod ueni eloquar.
Ex integra Graeca integram comoediam
Hodie sum acturus Hauton timorumenon; 5
Duplex quae ex argumento facta est simplici.
[Nouam esse ostendi et quae esset: nunc qui scripserit
Et quoia Graeca sit, ni partem maxumam
Existumarem scire uostrum, id dicerem.]
Nunc quam obrem has partis didicerim paucis dabo. 10
Oratorem esse uoluit me, non prologum:
Vostrum iudicium fecit: me actorem dedit,
Si hic actor tantum poterit a facundia,
Quantum ille potuit cogitare commode,
Qui orationem hanc scripsit, quam dicturus sum. 15
Nam quod rumores distulerunt maliuoli,
Multas contaminasse Graecas, dum facit
Paucas Latinas: factum id esse hic non negat,
Neque se pigere et deinde facturum autumat.
Habet bonorum exemplum, quo exemplo sibi 20
Licere id facere quod illi fecerunt putat.
Tum quod maliuolus uetus poeta dictitat,
Repente ad studium hunc se adplicasse musicum,

Amicum ingenio fretum, haud natura sua:
25 Arbitrium uostrum, uostra existumatio
Valebit. qua re oratos uos omnis uolo,
Ne plus iniquom possit quam aequom oratio.
Facite aequi sitis: date crescendi copiam,
Nouarum qui spectandi faciunt copiam,
30 Sine uitiis: ne ille pro se dictum existumet,
Qui nuper fecit seruo currenti in uia
Decesse populum: quor insano seruiat?
De illius peccatis plura dicet, quom dabit
Alias nouas, nisi finem maledictis facit.
35 Adeste aequo animo: date potestatem mihi
Statariam agere ut liceat per silentium;
Ne semper seruos currens, iratus senex,
Edax parasitus, sycophanta autem inpudens,
Auarus leno, adsidue agendi sint mihi
40 Clamore summo, cum labore maxumo.
Mea causa causam hanc iustam esse animum inducite,
Vt aliqua pars laboris minuatur mihi.
Nam nunc nouas qui scribunt, nil parcunt seni:
Siquae laboriosast, ad me curritur:
45 Si lenis est, ad alium defertur gregem.
In hac est pura oratio. experimini,
In utramque partem ingenium quid possit meum.
Si numquam auare pretium statui arti meae
Et eum esse quaestum in animum induxi maxumum,
50 Quam maxume seruire uostris commodis:
Exemplum statuite in me, ut adulescentuli
Vobis placere studeant potius quam sibi.

ACTVS I.

CHREMES. MENEDEMVS.

CH. QUAMQUAM haec inter nos nupera notitia admodumst I 1
(Inde adeo quom agrum in proxumo hic mercatus es)
Nec rei fere sane amplius quicquam fuit: 55
Tamen uel uirtus tua me uel uicinitas,
Quod ego in propinqua parte amicitiae puto,
Facit ut te audacter moneam et familiariter,
Quod mihi uidere praeter aetatem tuam
Facere et praeter quam res te adhortatur tua. 60
Nam pro deum atque hominum fidem, quid uis tibi?
Quid quaeris? annos sexaginta natus es,
Aut plus eo, ut conicio; agrum his regionibus
Meliorem neque preti maioris nemo habet;
Seruos compluris: proinde quasi nemo siet, 65
Ita tute attente illorum officia fungere.
Numquam tam mane egredior neque tam uesperi
Domum reuortor, quin te in fundo conspicer
Fodere aut arare aut aliquid ferre. denique
Nullum remittis tempus neque te respicis. 70
Haec non uoluptati tibi esse satis certo scio.
'Enim' dices 'quantum hic operis fiat paenitet.'

Quod in opere faciundo operae consumis tuae,
Si sumas in illis exercendis, plus agas.
75 ME. Chremes, tantumne ab re tuast oti tibi,
Aliena ut cures ea quae nil ad te attinent?
CH. Homo sum: humani nil a me alienum puto.
Vel me monere hoc uel percontari puta:
Rectumst, ego ut faciam; non est, te ut deterream.
80 ME. Mihi sic est usus: tibi ut opus factost, face.
CH. An quoiquamst usus homini, se ut cruciet? ME. Mihi.
CH. Siquid laborist, nollem: sed quid istuc malist?
Quaeso, quid de te tantum *co*mmeruisti? ME. Eheu.
CH. Ne lacruma, atque istuc, quidquid est, fac me ut sciam:
85 Ne retice, ne uerere, crede inquam mihi:
Aut consolando aut consilio aut re iuuero.
ME. Scire hoc uis? CH. Hac quidem causa, qua dixi tibi
ME. Dicetur. CH. At istos rastros interea tamen
Adpone, ne labora. ME. Minume. CH. Quam rem agis?
90 ME. Sine me, uociuom tempus nequod dem mihi
Laboris. CH. Non sinam, inquam. ME. Ah, non aequom facis.
CH. Hui, tam grauis hos, quaeso? ME. Sic meritumst meum.
CH. Nunc loquere. ME. Filium unicum adulescentulum
Habeo. ah, quid dixi? habere me? immo habui, Chremes:
95 Nunc habeam necne incertumst. CH. Quid ita istuc? ME. Scies.

Est e Corintho hic aduena anus paupercula:
Eius filiam ille amare coepit perdite,
Prope iam ut pro uxore haberet: haec clam me omnia.
Vbi rem resciui, coepi non humanitus
Neque ut animum decuit aegrotum adulescentuli 100
Tractare, sed ui et uia peruolgata patrum.
Cotidie accusabam: 'hem, tibine haec diutius
Licere speras facere me uiuo patre,
Amicam ut habeas prope iam in uxoris loco?
Erras, si id credis, et me ignoras, Clinia. 105
Ego te meum esse dici tantisper uolo,
Dum quod te dignumst facies: sed si id non facis,
Ego quod me in te sit facere dignum inuenero.
Nulla adeo ex re istuc fit nisi ex nimio otio.
Ego istuc aetatis non amori operam dabam, 110
Sed in Asiam hinc abii propter pauperiem atque ibi
Simul rem et gloriam armis, belli, repperi.'
Postremo adeo res rediit: adulescentulus
Saepe eadem et grauiter audiendo uictus est:
Aetate me putauit et sapientia 115
Plus scire et prouidere quam se ipsum sibi:
In Asiam ad regem militatum abiit, Chremes.
CH. Quid aïs? ME. Clam me profectus mensis tris abest.
CH. Ambo accusandi: etsi illud inceptum tamen
Animist pudentis signum et non instrenui. 120
ME. Vbi comperi ex eis, qui fuere ei conscii,
Domum reuortor maestus atque animo fere
Perturbato atque incerto prae aegritudine.
Adsido: adcurrunt serui, soccos detrahunt:

125 Video alios festinare, lectos sternere,
Cenam adparare: pro se quisque sedulo
Faciebant, quo illam mihi lenirent miseriam.
Vbi uideo, haec coepi cogitare 'hem, tot mea
Solius solliciti sint causa, ut me unum expleant?
130 Ancillae tot me uestiant? sumptus domi
Tantos ego solus faciam? sed gnatum unicum,
Quem pariter uti his decuit aut etiam amplius,
Quod illa aetas magis ad haec utenda idoneast,
Eum ego hinc eieci miserum iniustitia mea.
135 Malo quidem me quouis dignum deputem,
Si id faciam. nam usque dum ille uitam illam colet
Inopem, carens patria ob meas iniurias,
Interea usque illi de me supplicium dabo.
Laborans, quaerens, parcens, illi seruiens.'
140 Ita facio prorsus: nil relinquo in aedibus,
Nec uas nec uestimentum: conrasi omnia.
Ancillas, seruos, nisi eos qui opere rustico
Faciundo facile sumptum exercirent suom,
Omnis produxi ac uendidi. inscripsi ilico
145 Aedis: mercedem quasi talenta ad quindecim
Coëgi: agrum hunc mercatus sum: hic me exerceo.
Decreui tantisper me minus iniuriae,
Chremes, meo gnato facere, dum fiam miser:
Nec fas esse, ulla me uoluptate hic frui,
150 Nisi ubi ille huc saluos redierit meus particeps.
CH. Ingenio te esse in liberos leni puto,
Et illum obsequentem, siquis recte aut commode
Tractaret. uerum neque illum tu satis noueras,
Nec te ille; hoc quod fit, ubi non uere uiuitur.
155 Tu illum numquam ostendisti quanti penderes,

Nec tibi illest credere ausus quae est aequom patri.
Quod si esset factum, haec numquam euenissent tibi.
ME. Ita res est, fateor: peccatum a me maxumest.
CH. Menedeme, at porro recte spero et illum tibi
Saluom adfuturum esse hic confido propediem. 160
ME. Vtinam ita di faxint. CH. Facient. nunc si commodumst,
Dionysia hic sunt hodie: apud me sis uolo.
ME. Non possum. CH. Quor non? quaeso tandem aliquantulum
Tibi parce: idem absens facere te hoc uolt filius.
ME. Non conuenit, qui illum ad laborem HINC PEpulerim, 165
Nunc me ipsum fugere. CH. Siciꞃest sententia?
ME. Sic. CH. Bene uale. ME. Et tu. CH. Lacrumas excussit mihi,
Miseretque me eius: sed ut dieï tempus est,
Monere oportet me hunc uicinum Phaniam,
Ad cenam ut ueniat: ibo, uisam si domist. 170
Nil opus fuit monitore: iam dudum domi
Praesto apud me esse aiunt; egomet conuiuas moror.
Ibo adeo hinc intro. sed quid crepuerunt fores
Hinc a me? quis nam egreditur? huc concessero.

CLITIPHO. CHREMES.

CL. Nil adhuc est quod uereare, Clinia: haud quaquam etiam cessant: I 2 1—2 175
Et illam simul cum nuntio tibi hic adfuturam hodie scio.

Proin tu sollicitudinem istam falsam, quae te excruciat, mittas.

CH. Quicum loquitur filius?

CL. Pater adest, quem uolui: adibo. pater, opportune aduenis.

180 CH. Quid id est? CL. Hunc Menedemum nostin nostrum uicinum? CH. Probe.

CL. Huic filium scis esse? CH. Audiui esse: in Asia. CL. Non est, pater:

Apud nos est. CH. Quid aïs? CL. Aduenientem, e naui egredientem ilico

Abduxi ad cenam: nam mihi magna cum eo iam inde a pueritia

Fuit semper familiaritas. CH. Voluptatem magnam nuntias.

185 Quam uellem Menedemum inuitatum ut nobiscum esset amplius,

Vt hanc laetitiam nec opinanti primus obicerem domi!

Atque *hercle* etiam nunc tempus est. CL. Caue faxis: non opus est, pater.

CH. Quapropter? CL. Quia enim incertumst etiam, quid se faciat. modo uenit.

Timet omnia: patris iram, et animum amicae se erga ut sit suae.

190 Eam misere amat: propter eam haec turba atque abitio euenit. CH. Scio.

CL. Nunc seruolum ad eam in urbem misit, et ego nostrum una Syrum.

CH. Quid narrat? CL. Quid ille? miserum se esse. CH. Miserum? quem minus crederes?

Quid relicuist quin habeat, quae quidem in homine dicuntur bona?
Parentis, patriam incolumem, amicos, genus, cognatos, ditias:
Atque haec perinde sunt ut illiust animus qui ea possidet: 195
Qui uti scit, ei bona; illi, qui non utitur recte, mala.
CL. Immo ille fuit senex inportunus semper; et nunc nil magis
Vereor quam nequid in illum iratus plus satis faxit, pater.
CH. Ill*ic*ine? sed reprimam me: nam in metu esse hunc illist utile.
CL. Quid tute tecum? CH. Dicam. ut ut erat, mansum tamen oportuit. 200
Fortasse aliquantum iniquior erat praeter eius lubidinem:
Pateretur: nam quem ferret, si parentem non ferret suom?
Huncine erat aequom ex illius more an illum ex huius uiuere?
Et quod illum insimulat durum, id non est: nam parentum iniuriae
Vnius modi sunt ferme; paulo qui est homo tolerabilis, 205
Scortari crebro nolunt, nolunt crebro conuiuarier,
Praebent exigue sumptum: atque haec sunt tamen ad uirtutem omnia.
Verum animus ubi semel se cupiditate deuinxit mala,
Necessest, Clitipho, consilia consequi consimilia.

210 Scitumst periclum ex aliis facere, tibi quid ex usu siet.

CL. Ita credo. CH. Ego ibo hinc intro, ut uideam cenae quid nobis siet.

Tu, ut tempus est dieï, uide sis nequo hinc abeas longius.

ACTVS II.

CLITIPHO.

CLIT. Quam iniqui sunt patres in omnis adulescentis iudices! II 1 1-18

Qui aequom esse censent nos a pueris ilico nasci senes
Neque illarum adfines esse rerum, quas fert adulescentia. 215
Ex sua lubidine moderantur, nunc quae est, non quae olim fuit.
Mihi si umquam filius erit, ne ille facili me utetur patre:
Nam et cognoscendi et ignoscendi dabitur peccati locus:
Non ut meus, qui mihi per alium ostendit suam sententiam.
Perii: is mi, ubi adbibit plus paulo, sua quae narrat facinora! 220
Nunc ait 'periclum ex aliis facito, tibi quid ex usu siet.'
Astutus: ne ille hau scit, quam mihi nunc surdo narret fabulam.
Magis nunc me amicae dicta stimulant 'da mihi' atque 'adfer mihi':
Quoi quod respondeam nil habeo: neque me quisquamst miserior.
Nam hic Clinia, etsi is quoque suarum rerum sat agit, tamen habet 225

Bene et pudice eductam et artis ignaram meretriciae.

Meast potens, procax, magnifica, sumptuosa, nobilis.

Tum quod dem ei, 'recte' est: nam nil esse mihi religiost dicere.

Hoc ego mali non pridem inueni: neque etiam dum scit pater.

II 2 1–12 CLINIA. Si mihi secundae res de amore meo essent, iam dudum scio

230 Venissent: sed uereor, ne mulier me absente hic corrupta sit.

Concurrunt multa opinionem hanc quae mihi animo exaugeant:

Occasio, locus, aetas, mater quoius sub inperiost mala,

Quoi nil iam praeter pretium dulcest. CLIT. Clinia. CLIN. Ei misero mihi.

235 CLIT. Etiam caues, ne uideat forte hic te a patre aliquis exiens?

CLIN. Faciam: sed nescio quid profecto mi animus praesagit mali.

CLIT. Pergin istuc prius diiudicare, quam scis quid ueri siet?

CLIN. Si nil mali esset, iam hic adessent. CLIT. Iam aderunt. CLIN. Quando istuc erit?

CLIT. Non cogitas hinc longule esse? et nosti mores mulierum:

240 Dum moliuntur, dum conantur, annus est. CLIN. O Clitipho,

Timeo. CLIT. Respira; eccum Dromonem cum Syro una: adsunt tibi.

SYRVS. DROMO. CLINIA. CLITIPHO.

SY. Ain tu? DR. Sic est. SY. Verum interea, dum sermones caedimus, II 3 1-14

Illae sunt relictae. CLIT. Mulier tibi adest: audin, Clinia?

CLIN. Ego uero audio nunc demum et uideo et ualeo, Clitipho.

DR. Minume mirum: adeo inpeditae sunt: ancillarum gregem 245

Ducunt secum. CLIN. Perii, unde illi sunt ancillae? CLIT. Men rogas?

SY. Non oportuit relictas: portant quid rerum! CLIN. Ei mihi.

SY. Aurum, uestem: et uesperascit, et non nouerunt uiam.

Factum a nobis stultest. abi dum tu, Dromo, illis obuiam:

Propera: quid stas? CLIN. Vae misero mi, quanta de spe decidi! 250

CLIT. Qui istuc? quae res te sollicitat autem? CLIN. Rogitas quid siet?

Viden tu? ancillas aurum uestem, quam ego cum una ancillula

Hic reliqui, unde esse censes? CLIT. Vah, nunc demum intellego.

SY. Di boni, quid turbaest! aedes nostrae uix capient, scio.

Quid comedent! quid ebibent! quid sene erit nostro miserius? 255

Sed eccos uideo quos uolebam. CLIN. O Iuppiter, ubi namst fides?
Dum ego propter te errans patria careo demens, tu interea loci
Conlocupletasti te, Antiphila, et me in his deseruisti malis,
Propter quam in summa infamia sum et meo patri minus sum obsequens,
260 Quoius nunc pudet me et miseret, qui harum mores cantabat mihi,
Monuisse frustra, neque eum potuisse umquam ab hac me aspellere.
Quod tamen nunc faciam: tum, quom gratum mihi esse potuit, nolui.
Nemost miserior me. SY. Hic de nostris uerbis errat uidelicet,
Quae hic sumus locuti. Clinia, aliter tuom amorem atque est accipis:
265 Nam et uitast eadem et animus te erga idem ac fuit,
Quantum ex ipsa re coniecturam fecimus.
CLIN. Quid est obsecro? nam mihi nunc nil rerum omniumst
Quod malim quam me hoc falso suspicarier.
SY. Hoc primum, ut nequid huius rerum ignores: anus,
270 Quae est dicta mater esse ei antehac, non fuit:
Ea obiit mortem: hoc ipsa in itinere alterae
Dum narrat, forte audiui. CLIT. Quae namst altera?
SY. Mane: hoc quod coepi primum enarrem, Clitipho:
Post istuc ueniam. CLIT. Propera. SY. Iam primum omnium,
275 Vbi uentum ad aedis est, Dromo pultat foris:

Anus quaedam prodit: haec ubi aperuit ostium,
Continuo hic se coniecit intro, ego consequor:
Anus foribus obdit pessulum, ad lanam redit.
Hic sciri potuit aut nusquam alibi, Clinia,
Quo studio uitam suam te absente exegerit, 280
Vbi de inprouisost interuentum mulieri:
Nam ea res dedit tum existumandi copiam
Cotidianae uitae consuetudinem,
Quae quoiusque ingenium ut sit declarat maxume.
Texentem telam studiose ipsam offendimus, 285
Mediocriter uestitam ueste lugubri
(Eius anuis causa opinor quae erat mortua)
Sine auro: tum ornatam ita uti quae ornantur
sibi,
Nulla re malas expolitam muliebri.
Capillus passus, prolixus, circum caput 290
Reiectus neglegenter, pax. CLIN. Syre mi, obsecro,
Ne me in laetitiam frustra conicias. SY. Anus
Subtemen nebat: praeterea una ancillula
Erat; ea texebat una, pannis obsita,
Neglecta, inmunda inluuie. CLIT. Si haec sunt, 295
Clinia,
Vera, ita uti credo, quis test fortunatior?
Scin hanc quam dicit sordidatam et sordidam?
Magnum hoc quoque signumst, dominam esse extra
noxiam,
Quom eius tam neglegantur internuntii.
Nam disciplinast eisdem munerarier 300
Ancillas primum, ad dominas qui adfectant uiam.
CLIN. Perge, obsecro te, et caue ne falsam gratiam
Studeas inire. quid aït, ubi me nominas?

SY. Vbi dicimus redisse te et rogare uti
305 Veniret ad te, mulier telam desinit
Continuo et lacrumis opplet os totum sibi,
Vt facile scires desiderio id fieri.
CLIN. Prae gaudio, ita me di ament, ubi sim nescio:
Ita timui. CLIT. At ego nil esse scibam, Clinia.
310 Age dum uicissim, Syre, dic quae illast altera?
SY. Adducimus tuam Bacchidem. CLIT. Hem, quid? Bacchidem?
Eho sceleste, quo illam ducis? SY. Quo ego illam? ad nos scilicet.
CLIT. Ad patremne? SY. Ad eum ipsum. CLIT. O hominis inpudentem audaciam. SY. Heus tu,
Non fit sine periclo facinus magnum nec memorabile.
315 CLIT. Hoc uide: in mea uita tu tibi laudem is quaesitum, scelus?
Vbi si paululum modo quid te fugerit, ego perierim.
Quid illo facias? SY. At enim... CLIT. Quid 'enim'? SY. Si sinas, dicam. CLIN. Sine.
CLIT. Sino. SY. Ita res est haec nunc, quasi quom... CLIT. Quas malum ambages mihi
Narrare occipit? CLIN. Syre, uerum hic dicit: mitte, ad rem redi.
320 SY. Enim uero reticere nequeo: multimodis iniuriu's,
Clitipho, neque ferri potis es. CLIN. Audiundum herclest, tace.
SY. Vis amare, uis potiri, uis quod des illi effici:
Tuom esse in potiundo periclum non uis: haud stulte sapis:
Siquidem id saperest, uelle te id quod non potest contingere.

Aut haec cum illis sunt habenda, aut illa cum his mittenda sunt. 325

Harum duarum condicionum nunc utram malis uide,

Etsi consilium quod cepi rectum esse et tutum scio.

Nam apud patrem tua amica tecum sine metu ut sit copiast:

Tum quod illi argentum es pollicitus, eadem hac inueniam uia,

Quod ut efficerem orando surdas iam auris reddideras mihi. 330

Quid aliud tibi uis? Clit. Siquidem hoc fit. Sy. Siquidem? experiundo scies.

Clit. Age age, cedo istuc tuom consilium: quid id est? Sy. Adsimulabimus

Tuam amicam huius esse. Clit. Pulchre: cedo, quid hic faciet sua?

An ea quoque dicetur huius, si una haec dedecorist parum?

Sy. Immo ad tuam matrem abducetur. Clit. Quid eo? Sy. Longumst, Clitipho, 335

Si tibi narrem, quam obrem id faciam: uera causast Clit. Fabulae:

Nil satis firmi uideo, quam obrem accipere hunc mi expediat metum.

Sy. Mane, habeo aliud, si istuc metuis, ambo quod *fa*teamini

Sine periclo esse. Clit. Huius modi obsecro aliquid reperi. Sy. Maxume:

Ibo obuiam huic, dicam ut reuortatur domum. Clit. Hem, 340

Quid dixti? Sy. Ademptum tibi iam faxo omnem metum,
In aurem utramuis otiose ut dormias.
Clit. Quid ago nunc? Clin. Tune? quod boni Clit. Syre, dic modo
Verum. Sy. Age modo: hodie sero ac nequiquam uoles.
345 Clin.—datur, fruare dum licet: nam nescias
Clit. Syre inquam. Sy. Perge porro, tamen istuc ago.
Clin.—eius sit potestas posthac an numquam tibi.
Clit. Verum hercle istuc est. Syre, Syre inquam, heus heus, Syre.
Sy. Concaluit. quid uis? Clit. Redi, redi. Sy. Adsum: dic quid est?
350 Iam hoc quoque negabis tibi placere. Clit. Immo, Syre:
Et me et meum amorem et famam permitto tibi.
Tu es iudex: nequid accusandus sis uide.
Sy. Ridiculumst te istuc me admonere, Clitipho:
Quasi istic mea res minor agatur quam tua.
355 Hic siquid nobis forte aduorsi euenerit,
Tibi erunt parata uerba, huic homini uerbera:
Quapropter haec res ne utiquam neglectust mihi
Sed istunc exora, ut suam esse adsimulet. Clin. Scilicet
Facturum me esse: in eum iam res rediit locum,
360 Vt sit necessus. Clit. Merito te amo, Clinia.
Clin. Verum illa nequid titubet. Sy. Perdoctast probe.
Clit. At hoc demiror, qui tam facile potueris
Persuadere illi, quae solet quos spernere!

SY. In tempore ad eam ueni, quod rerum omniumst
Primum: nam quendam misere offendi militem 365
Eius noctem orantem: haec arte tractabat uirum,
Vt illius animum cupidum inopia incenderet:
Eademque ut esset apud te hoc quam gratissumum.
Sed heus tu, uide sis nequid inprudens ruas.
Patrem nouisti ad has res quam sit perspicax: 370
Ego te autem noui quam esse soleas inpotens:
Inuersa uerba, euersas ceruicis tuas,
Gemitus, screatus, tussis, risus abstine.
CLIT. Laudabis. SY. Vide sis. CLIT. Tutimet mirabere.
SY. Sed quam cito sunt consecutae mulieres! 375
CLIT. Vbi sunt? quor retines? SY. Iam nunc haec non est tua.
CLIT. Scio, apud patrem: at nunc interim. SY. Nilo magis.
CLIT. Sine. SY. Non sinam inquam. CLIT. Quaeso paulisper. SY. Veto.
CLIT. Saltem salutem. SY. Abeas si sapias. CLIT. Eo:
Quid istic? SY. Manebit. CLIT. Hominem felicem. 380
SY. Ambula.

BACCHIS. ANTIPHILA. CLINIA. SYRVS.

BA. Edepol te, mea Antiphila, laudo et fortunatam iudico, II 4 1–3
Id *tu* quom studuisti, formae ut mores consimiles forent:
Minumeque, ita me di ament, miror si te sibi quisque expetit.

Nam mihi, quale ingenium haberes, fuit indicio oratio:

385 Et quom egomet nunc mecum in animo uitam tuam considero

Omniumque adeo uostrarum, uolgus quae ab se segregant,

Et uos esse istius modi et nos non esse haud mirabilest:

Nam expedit bonas esse uobis; nos, quibuscum est res, non sinunt:

Quippe forma inpulsi nostra nos amatores colunt:

390 Haec ubi inminutast, illi suom animum alio conferunt;

Nisi si prospectum interea aliquid est, desertae uiuimus.

Vobis cum uno semel ubi aetatem agere decretumst uiro:

Quoius mos maxumest consimilis uostrum, hi se ad uos adplicant.

Hoc beneficio utrique ab utrisque uero deuincimini,

395 Vt numquam ulla amori uostro incidere possit calamitas.

AN. Nescio alias: me quidem semper scio fecisse sedulo,

Vt ex illius commodo meum compararem commodum. CL. Ah,

Ergo, mea Antiphila, tu nunc sola reducem me in patriam facis:

Nam dum abs te absum, omnes mihi labores fuere quos cepi leues,

400 Praeter quam tui carendum quod erat. SY. Credo. CL. Syre, uix suffero:

Hocin me miserum non licere meo modo ingenium frui!

SY. Immo ut patrem tuom uidi esse habitum, diu etiam duras dabit.

BA. Quis nam hic adulescens est, qui intuitur nos? AN. Ah, retine me, obsecro.

BA. Amabo quid tibist? AN. Disperii, perii misera. BA. Quid stupes?

CL. Antiphila. AN. Videon Cliniam an non? BA. Quem uides? 405

CL. Salue, anime mi. AN. O mi Clinia, salue. CL. Vt uales?

AN. Saluom uenisse gaudeo. CL. Teneone te, Antiphila, maxume animo exoptatam meo?

SY. Ite intro: nam uos iam dudum expectat senex.

ACTVS III.

CHREMES. MENEDEMVS.

III 1 CH. Luciscit hoc iam. cesso pultare ostium
1—21 Vicini, primo ex me ut sciat sibi filium
410 Redisse? etsi adulescentem hoc nolle intellego.
Verum quom uideam miserum hunc tam excruciarier
Eius abitu, celem tam insperatum gaudium,
415 Quom illi pericli nil ex indicio siet?
Haud faciam: nam quod potero adiutabo senem.
Item ut filium meum amico atque aequali suo
Video inseruire et socium esse in negotiis,
Nos quoque senes est aequom senibus obsequi.
420 MÉ. Aut ego profecto ingenio egregio ad miserias
Natus sum, aut illud falsumst, quod uolgo audio
Dici, diem adimere aegritudinem hominibus:
Nam mihi quidem cotidie augescit magis
De filio aegritudo, et quanto diutius
425 Abest, magis cupio tanto et magis desidero.
CH. Sed ipsum foras egressum uideo: ibo, adloquar.
Menedeme, salue: nuntium adporto tibi,
Quoius maxume te fieri participem cupis.
ME. Numquid nam de meo gnato audiuisti, Chremes?
430 CH. Valet atque uiuit. ME. Vbi namst quaeso?
CH. Apud me domi.

ME. Meus gnatus? CH. Sic est. ME. Venit? CH. Certe. ME. Clinia
Meus uenit? CH. Dixi. ME. Eamus: duc me ad eum, obsecro.
CH. Non uolt te scire se redisse etiam, et tuom
Conspectum fugitat: propter peccatum hoc timet,
Ne tua duritia antiqua illa etiam adaucta sit. 435
ME. Non tu ei dixisti ut essem? CH. Non. ME. Quam obrem, Chremes?
CH. Quia pessume istuc in te atque in illum consulis,
Si te tam leni et uicto esse animo ostenderis.
ME. Non possum: satis iam, satis pater durus fui. CH. Ah,
Vemens in utramque partem, Menedeme, es nimis, 440
Aut largitate nimia aut parsimonia.
In eandem fraudem ex hac re atque ex illa incides.
Primum olim potius quam paterere filium
Commetare ad mulierculam, quae paululo
Tum erat contenta quoique erant grata omnia, 445
Proterruisti hinc. ea coacta ingratiis
Postilla coepit uictum uolgo quaerere.
Nunc quom sine magno intertrimento non potest
Haberi, quiduis dare cupis. nam ut tu scias,
Quam ea nunc instructa pulchre ad perniciem siet, 450
Primum iam ancillas secum adduxit plus decem,
Oneratas ueste atque auro: satrapa si siet
Amator, numquam sufferre eius sumptus queat:
Nedum tu possis. ME. Estne ea intus? CH. Sit rogas?
Sensi: nam unam ei cenam atque eius comitibus 455
Dedi: quod si iterum mihi sit danda, actum siet.

Nam ut alia omittam, pytisando modo mihi
Quid uini absumpsit,—'sic hoc,' dicens: 'asperum,
Pater, hoc est: aliud lenius sodes uide':
460 Releui dolia omnia, omnis serias:
Omnis sollicitos habuit: atque haec una nox.
Quid te futurum censes, quem adsidue exedent?
Sic me di amabunt, ut me tuarum miseritumst,
Menedeme, fortunarum. ME. Faciat quidlubet:
465 Sumat consumat perdat, decretumst pati,
Dum illum modo habeam mecum. CH. Si certumst tibi
Sic facere, illud permagni re ferre arbitror,
Vt ne scientem sentiat te id sibi dare.
ME. Quid faciam? CH. Quiduis potius quam quod cogitas:
470 Per alium quemuis ut des: falli te sinas
Techinis per seruolum: etsi subsensi id quoque,
Illos ibi esse, id agere inter se clanculam.
Syrus cum illo uostro consusurrant, conferunt
Consilia ad adulescentis: et tibi perdere
475 Talentum hoc pacto satius est quam illo minam.
Non nunc pecunia agitur, sed illud quo modo
Minumo periclo id demus adulescentulo.
Nam si semel tuom animum ille intellexerit,
Prius proditurum te tuam uitam et prius
480 Pecuniam omnem, quam abs te amittas filium: hui,
Quantam fenestram ad nequitiem patefeceris,
Tibi autem porro ut non sit suaue uiuere!
Nam deteriores omnes sumus licentia.
[Quod quoique quomque inciderit in mentem, uolet,
485 Neque id putabit prauomne an rectum siet.]

Tu rem perire et ipsum non poteris pati.
Dare denegaris: ibit ad illud ilico,
Quo maxume apud te se ualere sentiet:
Abiturum se abs te esse ilico minabitur.
ME. Videre uera atque ita uti res est dicere. 490
CH. Somnum hercle ego hac nocte oculis non uidi meis,
Dum id quaero, tibi qui filium restituerem.
ME. Cedo dextram: porro te idem oro ut facias, Chremes.
CH. Paratus sum. ME. Scin quid nunc facere te uolo?
CH. Dic. ME. Quod sensisti illos me incipere fallere, 495
Id ut maturent facere: cupio illi dare
Quod uolt, cupio ipsum iam uidere. CH. Operam dabo.
Paulum negoti mi obstat: Simus et Crito
Vicini nostri hic ambigunt de finibus:
Me cepere arbitrum: ibo ac dicam, ut dixeram 500
Operam daturum me, hodie non posse eis dare.
Continuo hic ad*sum*. ME. Ita quaeso. di uostram fidem!
Ita comparatam esse hominum naturam omnium,
Aliena ut melius uideant et diiudicent
Quam sua? an eo fit, quia re in nostra aut gaudio 505
Sumus praepediti nimio aut aegritudine?
Hic mihi nunc quanto plus sapit quam egomet mihi!
CH. Dissolui me, otiosus operam ut tibi darem.
Syrus est prendendus atque adhortandus mihi.
A me nescio quis exit: concede hinc domum, 510
Ne nos*met* inter nos congruere sentiant.

SYRVS. CHREMES.

III 2 1—23 SY. Hac illac circumcursa: inueniundum es tamen,
Argentum; intendenda in senemst fallacia.
CH. Num me fefellit hosce id struere? uidelicet,
515 *Quia* Cliniae ille seruos tardiusculust,
Idcirco huic nostro traditast prouincia.
SY. Quis hic loquitur? perii. num nam haec audiuit?
CH. Syre. SY. Hem.
CH. Quid tu istic? SY. Recte. equidem te demiror, Chremes,
Tam mane, qui heri tantum biberis. CH. Nil nimis.
520 SY. 'Nil' narras? uisa uerost, quod dici solet,
Aquilae senectus. CH. Heia. SY. Mulier commoda,
Faceta haec meretrix. CH. Sane. SY. Idem uisast tibi?
Et quidem, ere, forma luculenta. CH. Sic satis.
SY. Ita non ut olim, sed uti nunc, sane bona:
525 Minumeque miror, Clinia hanc si deperit:
Sed habet patrem quendam auidum, miserum atque aridum,
Vicinum hunc: nouisti? at quasi is non ditiis
Abundet, gnatus eius profugit inopia.
Scis esse factum ut dico? CH. Quid ego ni sciam?
530 Hominem pistrino dignum. SY. Quem? CH. Istunc seruolum
Dico adulescentis, SY. Syre, tibi timui male.
CH. qui passus est id fieri. SY. Quid faceret? CH. Rogas?
Aliquid reperiret, fingeret fallacias,
Vnde esset adulescenti, amicae quod daret,

Atque hunc difficilem inuitum seruaret senem. 535
SY. Garris. CH. Haec facta ab illo oportebat, Syre.
SY. Eho quaeso laudas, qui eros fallunt? CH. In loco
Ego uero laudo. SY. Recte sane. CH. Qui*ppini*?
Magnarum saepe id remedium aegritudinumst:
Vel iam huic mansisset unicus gnatus domi. 540
SY. Iocon an serio ille haec dicat nescio,
Nisi mihi quidem addit animum, quo lubeat magis.
CH. Et nunc quid expectat, Syre? an dum hinc denuo
Abeat, quom tolerare illius sumptus non queat?
Nonne ad senem aliquam fabricam fingit? SY. Stolidus est. 545
CH. At te adiutare oportet adulescentuli
Causa. SY. Facile equidem facere possum, si iubes:
Etenim quo pacto id fieri soleat, calleo.
CH. Tanto hercle melior. SY. Non est mentiri meum.
CH. Fac ergo. SY. At heus tu, facito dum eadem haec memineris, 550
Siquid huius simile forte aliquando euenerit,
Vt sunt humana, tuos ut faciat filius.
CH. Non usus ueniet, spero. SY. Spero hercle ego quoque:
Neque eo nunc dico, quo quicquam illum senserim:
Sed siquid, nequid; quae sit eius aetas, uides: 555
Et ne ego te, si usus ueniat, magnifice, Chremes,
Tractare possim. CH. De istoc, quom usus uenerit,
Videbimus quid opus sit: nunc istuc age.
SY. Numquam commodius umquam erum audiui loqui,
Nec quom male facere crederem mi inpunius 560
Licere. quis nam a nobis egreditur foras?

CHREMES. CLITIPHO. SYRVS.

III 3 1—15 CH. Quid istuc quaeso? qui istic mos est, Clitipho? itane fieri oportet?
CL. Quid ego feci? CH. Vidin ego te modo manum in sinum huic meretrici
Inserere? SY. Acta haec res est: perii. CL. Mene? CH. Hisce oculis, ne nega.
565 Facis adeo indigne iniuriam illi, qui non abstineas manum:
Nam istaec quidem contumeliast,
Hominem amicum recipere ad te atque eius amicam subigitare.
Vel heri in uino quam inmodestus fuisti, SY. Factum. CH. quam molestus!
Vt equidem, ita me di ament, metui, quid futurum denique esset!
570 Noui ego amantis: animum aduortunt grauiter quae non censeas.
CL. At fides mi apud hunc est, nil me istius facturum, pater.
CH. Esto: at certe ut hinc concedas aliquo ab ore eorum aliquantisper.
Multa fert lubido: ea facere prohibet tua praesentia.
De me facio coniecturam; nemost meorum amicorum hodie,
575 Apud quem expromere omnia mea occulta, Clitipho, audeam.
Apud alium prohibet dignitas; apud alium ipsius facti pudet,

Ne ineptus, ne proteruos uidear: quod illum facere credito.
Sed nostrumst intellegere, ut quomque atque ubi quomque opus sit obsequi.
SY. Quid iste narrat! CL. Perii. SY. Clitipho, haec ego praecipio tibi?
Hominis frugi et temperantis functu's officium. CL. Tace sodes. 580
SY. Recte sane. CH. Syre, pudet me. SY. Credo: neque id iniuria: quin
Mihi molestumst. CL. Pergin? SY. Hercle uerum dico quod uidetur.
CL. Non accedam ad illos? CH. Eho quaeso, una accedundi uiast?
SY. Actumst: hic prius se indicarit quam ego argentum effecero.
Chremes, uin tu homini stulto mi auscultare? CH. Quid faciam? SY. Iube hunc 585
Abire hinc aliquo. CL. Quo ego hinc abeam? SY. Quo lubeat: da illis locum:
Abi deambulatum. CL. Deambulatum, quo? SY. Vah, quasi desit locus.
Abi sane istac, istorsum, quouis. CH. Recte dicit, censeo.
CL. Di te eradicent, qui me hinc extrudis, Syre.
SY. At tu pol tibi istas posthac comprimito manus. 590
Censen uero? quid illum porro credis facturum, Chremes,
Nisi eum, quantum tibi opis di dant, seruas castigas mones?

CH. Ego istuc curabo. SY. Atqui nunc, ere, tibi istic adseruandus est.

CH. Fiet. SY. Si sapias: nam mihi iam minus minusque obtemperat.

595 CH. Quid tu? ecquid de illo quod dudum tecum egi egisti, Syre?

Aut *est* tibi quod placeat an non dum etiam? SY. De fallacia

Dicis? est: inueni nuper quandam. CH. Frugi es. cedo quid est?

SY. Dicam, uerum ut aliud ex alio incidit. CH. Quid nam Syre?

SY. Pessuma haec est meretrix. CH. Ita uidetur. SY. Immo si scias:

600 Vah, uide quod inceptat facinus. fuit quaedam anus Corinthia:

Huic*e* drach*u*marum haec argenti mille dederat mutuom.

CH. Quid tum? SY. Ea mortuast: reliquit filiam adulescentulam.

Ea relicta huic arrabonist pro illo argento. CH. Intellego.

SY. Hanc secum huc adduxit, ea quae est nunc apud uxorem tuam.

605 CH. Quid tum? SY. Cliniam orat, sibi uti id nunc det: illam illi tamen

Post daturam: mille nummum poscit. CH. Et poscit quidem? SY. Hui,

Dubium id est? ego sic putaui. CH. Quid nunc facere cogitas?

SY. Egone? ad Menedemum ibo: dicam hanc esse captam ex Caria,

Ditem et nobilem: si redimat, magnum inesse in ea lucrum.

CH. Erras. SY. Quid ita? CH. Pro Menedemo nunc tibi respondeo 610

'Non emo': quid agis? SY. Optata loquere. CH. qui? SY. non est opus.

CH. Non opust? SY. Non hercle uero. CH. Qui istuc, miror. SY. Iam scies.

Mane, mane, quid est quod tam a nobis grauiter crepuerunt fores?

ACTVS IV.

SOSTRATA. CHREMES. NVTRIX. SYRVS.

IV 1 1—11 So. Nisi me animus fallit, hic profectost anulus, quem ego suspicor,

615 Is quicum expositast gnata. CH. Quid uolt sibi, Syre, haec oratio?

So. Quid est? isne tibi uidetur? NV. Dixi equidem, ubi mi ostendisti, ilico

Eum esse. So. At satis ut contemplata modo sis, mea nutrix. NV. Satis.

So. Abi nunciam intro, atque illa si iam lauerit, mihi nuntia.

Hic ego uirum interea opperibor. SY. Te uolt: uideas quid uelit:

620 Nescio quid tristis est: non temerest: timeo quid sit. CH. Quid siet?

Ne ista hercle magno iam conatu magnas nugas dixerit.

So. Ehem mi uir. CH. Ehem mea uxor. So. Te ipsum quaero. CH. Loquere quid uelis.

So. Primum hoc te oro, nequid credas me aduorsum edictum tuom

Facere esse ausam. CH. Vin me istuc tibi, etsi incredibilest, credere?

Credo. SY. Nescio quid peccati portat haec purgatio. 625
So. Meministin me grauidam, et mihi te maxumo opere edicere,
Si puellam parerem, nolle tolli? CH. Scio quid feceris:
Sustulisti. SY. Sic est factum, domina: ergo erus damno auctus est.
So. Minume: sed erat hic Corinthia anus haud inpura: ei dedi.
Exponendam. CH. O Iuppiter, tantam esse in animo inscitiam! 630
So. Perii: quid ego feci? CH. Rogitas? So. Si peccaui, mi Chremes,
Insciens feci. CH. Id equidem ego, si tu neges, certo scio,
Te inscientem atque inprudentem dicere ac facere omnia;
Tot peccata in hac re ostendis. nam iam primum, si meum
Inperium exequi uoluisses, interemptam oportuit, 635
Non simulare mortem uerbis, re ipsa spem uitae dare.
At id omitto: misericordia, animus maternus: sino.
Quam bene uero abs te prospectumst, quod uoluisti, cogita:
Nempe anui illi prodita abs te filiast planissume.
Per te uel uti quaestum faceret uel uti uaeniret palam. 640
Credo, id cogitasti: 'quiduis satis est, dum uiuat modo.'
Quid cum illis agas, qui neque ius neque bonum atque aequom sciunt?

Melius peius, prosit obsit, nil uident nisi quod lubet.
So. Mi Chremes, peccaui, fateor: uincor. nunc hoc te obsecro,
645 Quanto tuos est animus natu grauior, ignoscentior,
Vt meae stultitiae in iustitia tua sit aliquid praesidi.
Ch. Scilicet equidem istuc factum ignoscam: uerum, Sostrata,
Male docet te mea facilitas multa. sed istuc quidquid est,
Qua hoc occeptumst causa, loquere. So. Vt stultae et miserae omnes sumus
650 Religiosae, quom exponendam do illi, de digito anulum
Detraho et eum dico ut una cum puella exponeret,
Si moreretur, ne expers partis esset de nostris bonis.
Ch. Istuc recte: conseruasti te atque illam. So. Is hic est anulus.
Ch. Vnde habes? So. Quam Bacchis secum adduxit adulescentulam, Sy. Hem.
655 Quid illa narrat? So. ea lauatum dum it, seruandum mihi dedit.
Animum non aduorti primum: sed postquam aspexi, ilico
Cognoui, ad te exilui. Ch. Quid nunc suspicare aut inuenis
De illa? So. Nescio, nisi ut ex ipsa quaeras, unde hunc habuerit,
Si potis est reperiri. Sy. Interii: plus spei uideo quam uolo.
660 Nostrast, si itast. Ch. Viuitne illa, quoi tu dederas? So. Nescio.

CH. Quid renuntiauit olim? SO. Fecisse id quod iusseram.
CH. Nomen mulieris cedo quod sit, ut quaeratur. SO. Philter*a*.
SY. Ipsast. mirum ni illa saluast et ego perii. CH. Sostrata,
Sequere me intro hac. SO. Vt praeter spem euenit. quam timui male,
Ne nunc animo ita esses duro, ut olim in tollendo, Chremes! 665
CH. Non licet hominem esse saepe ita ut uolt, si res non sinit.
Nunc ita tempus *fert*, mi ut cupiam filiam: olim nil minus.
SY. Nisi me animus fallit, haud multum a me aberit infortunium: IV 2 1—9
Ita hac re in angustum oppido nunc meae coguntur copiae:
Nisi aliquid uideo, ne esse amicam hanc gnati resciscat senex. 670
Nam quod de argento sperem aut posse postulem me fallere,
Nil est: triumpho, si licet me latere tecto abscedere.
Crucior bolum mihi tantum ereptum tam desubito e faucibus.
Quid agam? aut quid comminiscar? ratio de integro ineundast mihi.
Nil tam difficilest, quin quaerendo inuestigari possiet. 675
Quid si hoc nunc sic incipiam? nil est. quid, sic? tantundem egero.

At sic opinor, non potest. immo optume. eugae habeo optumam.
Retraham hercle opinor ad me idem illud fugitiuom argentum tamen.

CLINIA. SYRVS.

IV 3 1—14 CL. Nulla mihi resposthac potest iam interuenire tanta,
680 Quae mi aegritudinem adferat: tanta haec laetitia obortast.
Dedo patri me nunc iam, ut frugalior sim quam uolt.
SY. Nil me fefellit: cognitast, quantum audio huius uerba.
Istuc tibi ex sententia tua obtigisse laetor.
CL. O mi Syre, audisti obsecro? SY. Quid ni? qui usque una adfuerim.
685 CL. Quoi*quam* aeque audisti commode quicquam euenisse? SY. Nulli.
CL. Atque ita me di ament, ut ego nunc non tam meapte causa
Laetor quam illius: quam ego scio esse honore quouis dignam.
SY. Ita credo: sed nunc, Clinia, age, da te mihi uicissim:
Nam amici quoque res est uidenda in tuto ut conlocetur,
690 Nequid de amica nunc senex. CL. O Iuppiter. SY. Quiesce.
CL. Antiphila mea nubet mihi. SY. Sicin mihi interloquere?
CL. Quid faciam? Syre mi, gaudeo: fer me. SY. Fero hercle uero.

CL. Deorum uitam apti sumus. SY. Frustra operam opinor sumo.
CL. Loquere: audio. SY. At iam hoc non agis. CL. Agam. SY. Videndumst, inquam,
Amici quoque res, Clinia, tui in tuto ut conlocetur. 695
Nam si nunc a nobis abis et Bacchidem hic relinquis,
Senex resciscet ilico esse amicam hanc Clitiphonis:
Si abduxeris, celabitur, itidem ut celata adhuc est.
CL. At enim istoc nil est magis, Syre, meis nuptiis aduorsum.
Nam quo ore appellabo patrem? tenes quid dicam? 700 SY. Quid ni?
CL. Quid dicam? quam causam adferam? SY. Quin nolo mentiare:
Aperte ita ut res sese habet narrato. CL. Quid aïs? SY. Iubeo:
Illam te amare et uelle uxorem, hanc esse Clitiphonis.
CL. Bonam atque iustam rem oppido inperas et factu facilem.
Et scilicet iam me hoc uoles patrem exorare ut 705 celet
Senem uostrum? SY. Immo ut recta uia rem narret ordine omnem. CL. Hem,
Satin sanus es aut sobrius? tu quidem illum plane perdis.
[Nam qui ille poterit esse in tuto, dic mihi.]
SY. Huic equidem consilio palmam do: hic me magnifice ecfero,
Qui uim tantam in me et potestatem habeam tantae 710 astutiae,

Vera dicendo ut eos ambos fallam: ut quom narret senex
Voster nostro esse istam amicam gnati, non credat tamen.
CL. At enim spem istoc pacto rursum nuptiarum omnem eripis:
Nam dum amicam hanc meam esse credet, non committet filiam.
715 Tu fors quid me fiat parui pendis, dum illi consulas.
SY. Quid, malum, me aetatem censes uelle id adsimularier?
Vnus est dies, dum argentum eripio: pax: nil amplius.
CL. Tantum sat habes? quid tum quaeso, si hoc pater resciuerit?
SY. Quid si redeo ad illos qui aiunt 'quid si nunc caelum ruat?'
720 CL. Metuo quid agam. SY. Metuis? quasi non ea potestas sit tua,
Quo uelis in tempore ut te exoluas, rem facias palam.
CL. Age age, traducatur Bacchis. SY. Optume ipsa exit foras.

BACCHIS. CLINIA. SYRVS. PHRYGIA. DROMO.

IV 4 1—2. BA. Satis pol proterue me Syri promissa huc induxerunt,
Decem minas quas mihi dare pollicitust. quod si is nunc me

Deceperit, saepe obsecrans me ut ueniam frustra uenie: 725
Aut quom uenturam dixero et constituero, quom is certe
Renuntiarit, Clitipho quom in spe pendebit animi:
Decipiam ac non ueniam, Syrus mihi tergo poenas pendet.
CL. Satis scite promittit tibi. SY. Atqui tu hanc iocari credis?
Faciet nisi caueo. BA. Dormiunt: ego pol istos commouebo. 730
Mea Phrygia, audistin, modo iste homo quam uillam demonstrauit
Charini? PH. Audiui. BA. Proxumam esse huic fundo ad dextram? PH. Memini.
BA. Curriculo percurre: apud eum miles Dionysia agitat:
SY. Quid inceptat? BA. dic me hic oppido esse inuitam atque adseruari:
Verum aliquo pacto uerba me his daturam esse et uenturam. 735
SY. Perii hercle. Bacchis, mane, mane: quo mittis istanc quaeso?
Iube maneat. BA. I. SY. Quin est paratum argentum. BA. Quin ego maneo.
SY. Atqui iam dabitur. BA. Vt lubet. num ego insto? SY. At scin quid sodes?
BA. Quid? SY. Transeundumst nunc tibi ad Menedemum et tua pompa
Eo traducendast. BA. Quam rem agis, scelus? SY. Egon? argentum cudo, 740

Quod tibi dem. Ba. Dignam me putas, quam inludas? Sy. Non est temere.

Ba. Etiamne tecum hic res mihist? Sy. Minume: tuom tibi reddo.

Ba. Eatur. Sy. Sequere hac. heus, Dromo. Dr. Quis me uolt? Sy. Syrus. Dr. Quid est rei?

Sy. Ancillas omnis Bacchidis traduce huc ad uos propere.

745 Dr. Quam obrem? Sy. Ne quaeras: ecferant quae secum huc attulerunt.

Sperabit sumptum sibi senex leuatum esse harunc abitu:

Ne ille hauscit, hoc paulum lucri quantum eï damni adportet.

Tu nescis id quod scis, Dromo, si sapies. Dr. Mutum dices.

Chremes. Syrvs.

IV 5 1—11 Ch. Ita me di amabunt, ut nunc Menedemi uicem

750 Miseret me: tantum deuenisse ad eum mali.

Illancine mulierem alere cum illa familia!

Etsi scio, hosce aliquot dies non sentiet:

Ita magno desiderio fuit ei filius.

Verum ubi uidebit tantos sibi sumptus domi

755 Cotidianos fieri nec fieri modum,

Optabit rursum ut abeat ab se filius.

Syrum optume eccum. Sy. Cesso hunc adoriri? Ch. Syre. Sy. Hem.

Ch. Quid est? Sy. Te mi ipsum iam dudum optabam dari.

Ch. Videre egisse iam nescio quid cum sene.

SY. De illo quod dudum? dictum ac factum reddidi. 760
CH. Bonan fide? SY. Bona. CH. Hercle non possum pati,
Quin tibi caput demulceam: accede huc, Syre:
Faciam boni tibi aliquid pro ista re, ac lubens.
SY. At si scias quam scite in mentem uenerit.
CH. Vah, gloriare euenisse ex sententia? 765
SY. Non hercle uero, uerum dico. CH. Dic quid est?
SY. Tui Clitiphonis esse amicam hanc Bacchidem
Menedemo dixit Clinia, et ea gratia
Secum adduxisse, ne tu id persentisceres.
CH. Probe. SY. Dic sodes. CH. Nimium, inquam. 770 SY. Immo si scias,
Sed porro ausculta, quod super est fallaciae.
Sese ipse dicit tuam uidisse filiam:
Eius sibi complacitam formam, postquam aspexerit:
Hanc cupere uxorem. CH. Modone quae inuentast? SY. Eam:
Et quidem iubebit posci. CH. Quam obrem istuc, 775 Syre?
Nam prorsum nil intellego. SY. Vah, tardus es.
CH. Fortasse. SY. Argentum dabitur eï ad nuptias,
Aurum atque uestem qui...tenesne? CH. Comparet?
SY. Id ipsum. CH. At ego illi neque do neque despondeo.
SY. Non? quam obrem? CH. Quam obrem? me rogas? 780 homini? SY. Vt lubet.
Non ego dicebam in perpetuom ut illam illi dares,
Verum ut simulares. CH. Non meast simulatio:
Ita tu istaec tua misceto, ne me admisceas.
Ego quoi daturus non sum, ut ei despondeam?

785 Sy. Credebam. Ch. Minume. Sy. Scite poterat fieri:
Et ego hoc, quia dudum tu tanto opere suaseras,
Eo coepi. Ch. Credo. Sy. Ceterum equidem istuc, Chremes,
Aequi bonique facio. Ch. Atqui quam maxume
Volo te dare operam ut fiat, uerum alia uia.
790 Sy. Fiat, quaeratur aliquid. sed illud quod tibi
Dixi de argento, quod ista debet Bacchidi,
Id nunc reddendumst illi: neque tu scilicet
Illuc confugies: 'quid mea? num mihi datumst?
Num iussi? num illa oppignerare filiam
795 Meam me inuito potuit?' uerum illud, Chremes,
Dicunt: 'ius summum saepe summast malitia.'
Ch. Haud faciam. Sy. Immo aliis si licet, tibi non licet:
Omnes te in lauta *esse* et bene *au*cta *re* putant.
Ch. Quin egomet iam ad eam deferam. Sy. Immo filium
800 Iube potius. Ch. Quam obrem? Sy. Quia enim in eum suspitiost
Translata amoris. Ch. Quid tum? Sy. Quia uidebitur
Magis ueri simile id esse, quom hic illi dabit:
Et simul conficiam facilius ego quod uolo.
Ipse adeo adest: abi, ecfer argentum. Ch. Ecfero.

CLITIPHO. SYRVS.

IV 6 1—4 806 Cl. Nullast tam facilis res, quin difficilis siet,
Quam inuitus facias, uel me haec deambulatio,
Quam non laboriosa, ad languorem dedit.
Nec quicquam magis nunc metuo quam ne denuo

Miser aliquo extrudar hinc, ne accedam ad Bacchidem.
Vt te quidem di deaeque omnes quantumst cum tuo, 810
Syre, istoc inuento cumque incepto perduint!
Huius modi mihi res semper comminiscere,
Vbi me excarnufices. SY. *Ibin* hinc quo dignus es?
Quam paene tua me perdidit proteruitas!
CL. Vellem hercle factum, ita meritu's. SY. Meritus? quo modo? 815
Ne istuc ex te prius audiuisse gaudeo,
Quam argentum haberes, quod daturus iam fui.
CL. Quid igitur dicam tibi uis? *abiisti*, mihi
Amicam adduxti, quam non licitumst tangere.
SY. Iam non sum iratus. sed scin ubi nunc sit tibi 820
Tua Bacchis? CL. Apud nos. SY. Non. CL. Vbi ergo? SY. Apud Cliniam.
CL. Perii. SY. Bono animo es: iam argentum ad eam deferes,
Quod ei pollicitu's. CL. Garris. unde? SY. A tuo patre.
CL. Ludis fortasse me? SY. Ipsa re experibere.
CL. Ne ego homo sum fortunatus: deamo te, Syre. 825
SY. Sed pater egreditur. caue quicquam admiratus sis,
Qua causa id fiat: obsecundato in loco:
Quod inperabit facito: loquitor paucula.

CHREMES. CLITIPHO. SYRVS.

IV 7 1—2

CH. Vbi Clitipho hic est? SY. 'Eccum me inque. CL. Eccum hic tibi.
CH. Quid rei esset dixti huic? SY. Dixi pleraque omnia. 830

CH. Cape hoc argentum ac defer. SY. I: quid stas, lapis?
Quin accipis? CL. Cedo sane. SY. Sequere hac me ocius.
Tu hic nos, dum eximus, interea opperibere:
Nam nil est illic quod moremur diutius.
835 CH. Minas quidem iam decem habet a me filia,
Quas pro alimentis esse nunc duco datas:
Hasce ornamentis consequentur alterae:
Porro haec talenta dotis adposcunt duo.
Quam multa, iusta iniusta, fiunt moribus!
840 Mihi nunc relictis rebus inueniundus est
Aliquis, labore inuenta mea quoi dem bona.

MENEDEMVS. CHREMES.

IV 8 1—12 ME. Multo omnium nunc me fortunatissumum
Factum puto esse, gnate, quom te intellego
Resipisse. CH. Vt errat. ME. Te ipsum quaerebam, Chremes:
840 Serua, quod in te est, filium et me et familiam.
CH. Cedo quid uis faciam? ME. Inuenisti hodie filiam.
CH. Quid tum? ME. Hance uxorem sibi dari uolt Clinia.
CH. Quaeso quid tu homini's? ME. Quid *nam*st? CH. Iamne oblitus es,
Inter nos quid sit dictum de fallacia.
850 Vt ea uia abs te argentum auferretur? ME. Scio.
CH. Ea res nunc agitur ipsa. ME. Quid narras, Chremes?
Immo haec quidem quae apud me est, Clitiphonis est
Amica. CH. Ita aiunt: et tu credis omnia:

Et ill*am* aiunt uelle uxorem, ut quom desponderim
Des qui aurum ac uestem atque alia quae opus sunt comparet. 855

ME. Id est profecto: id amicae dabitur. CH. Scilicet
Daturum. ME. Ah, frustra sum igitur gauisus miser.
Quiduis tamen iam malo quam hunc amittere.
Quid nunc renuntiem abs te responsum Chremes,
Ne sentiat me sensisse atque aegre ferat? 860

CH. Aegre? nimium illi, Menedeme, indulges. ME. Sine:
Inceptumst: perfice hoc mihi perpetuo, Chremes.

CH. Dic conuenisse, egisse te de nuptiis.

ME. Dicam. quid deinde? CH. Me facturum esse omnia,
Generum placere; postremo etiam, si uoles, 865
Desponsam quoque esse dicito. ME. Em, istuc uolueram.

CH. Tanto ocius te ut poscat et tu, id quod cupis,
Quam ocissume ut des. ME. Cupio. CH. Ne tu propediem,
Vt istam rem uideo, istius obsaturabere.
Sed haec uti sunt, cautim et paulatim dabis, 870
Si sapies. ME. Faciam. CH. Abi intro: uide quid postulet.
Ego domi ero, siquid me uoles. ME. Sane uolo:
Nam te scientem faciam, quidquid egero.

ACTVS V.

MENEDEMVS. CHREMES.

V 1 ME. Ego me non tam astutum neque ita perspicacem esse id scio:
1—12

875 Sed hic adiutor meus et monitor et praemonstrator Chremes
Hoc mihi praestat: in me quiduis harum rerum conuenit,
Quae sunt dicta in stulto, caudex, stipes, asinus, plumbeus:
In illum nil potest: exuperat eius stultitia haec omnia.
CH. Ohe, desis*te* inquam deos, uxor, gratulando obtundere,
880 Tuam esse inuentam gnatam: nisi illos ex tuo ingenio iudicas,
Vt nil credas intellegere, nisi idem dictumst centiens.
Sed interim quid illic iam dudum gnatus cessat cum Syro?
ME. Quos aïs homines, Chremes, cessare? CH. Ehem, Menedeme, aduenis?
Dic mihi, Cliniae quae dixi nuntiastin? ME. Omnia.
885 CH. Quid aït? ME. Gaudere adeo coepit, quasi qui cupiunt nuptias.

CH. Hahahae. ME. Quid risisti? CH. Serui uenere in mentem Syri
Calliditates. ME. Itane? CH. Voltus quoque hominum fingit scelus.
ME. Gnatus quod se adsimulat laetum, id dicis? CH. Id. ME. Idem istuc mihi
Venit in mentem. CH. Veterator. ME. Magis, si magis noris, putes
Ita rem esse. CH. Ain tu? ME. Quin tu ausculta. CH. Mane *dum*, hoc prius scire expeto, 890
Quid perdideris, nam ubi desponsam nuntiasti filio,
Continuo iniecisse uerba tibi Dromonem scilicet,
Sponsae uestem aurum atque ancillas opus esse: argentum ut dares.
ME. Non. CH. Quid? non? ME. Non inquam. CH. Neque ipse gnatus? ME. Nil prorsum, Chremes.
Magis unum etiam instare, ut hodie conficiantur nuptiae. 895
CH. Mira narras, quid Syrus meus? ne is quidem quicquam? ME. Nihil.
CH. Quam obrem, nescio. ME. Equidem miror, qui alia tam plane scias.
Sed ille tuom quoque Syrus idem mire finxit filium,
Vt ne paululum quidem subolat esse amicam hanc Cliniae.
CH. Quid aïs? ME. Mitto iam osculari atque amplexari: id nil puto. 900
CH. Quid est quod amplius simuletur? ME. Vah. CH. Quid est? ME. Audi modo.
Est mihi ultimis conclaue in aedibus quoddam retro:
Huc est intro latus lectus, uestimentis stratus est.

CH. Quid postquam hoc est factum? ME. Dictum factum huc abiit Clitipho.

905 CH. Solus? ME. Solus. CH. Timeo. ME. Bacchis consecutast ilico.

CH. Sola? ME. Sola. CH. Perii. ME. Vbi abiere intro, operuere ostium. CH. Hem,

Clinia haec fieri uidebat? ME. Quid ni? mecum una simul.

CH. Filist amica Bacchis: Menedeme, occidi.

ME. Quam obrem? CH. Decem dierum uix mihist familia.

910 ME. Quid? istuc times quod ille operam amico dat suo?

CH. Immo quod amicae. ME. Si dat. CH. An dubium id tibist?

Quemquamne tam comi animo esse aut leni putas,

Qui se uidente amicam patiatur suam?

ME. Quid ni? quo uerba facilius dentur mihi.

915 CH. Derides merito. mihi nunc ego suscenseo:

Quot res dedere, ubi possem persentiscere,

Ni essem lapis! quae uidi! uae misero mihi.

At ne illud haud inultum, si uiuo, ferent:

Nam iam...ME. Non tu te cohibes? non te respicis?

920 Non tibi ego exempli satis sum? CH. Prae iracundia,

Menedeme, non sum apud me. ME. Tene istuc loqui!

Nonne id flagitiumst, te aliis consilium dare,

Foris sapere, tibi non po*tis* *e*sse auxiliarier?

CH. Quid faciam? ME. Id quod me fecisse aiebas parum.

925 Fac te patrem esse sentiat: fac ut audeat

Tibi credere omnia, abs te petere et poscere:

Nequam aliam quaerat copiam ac te deserat.

CH. Immo abeat potius malo quouis gentium,
Quam hic per flagitium ad inopiam redigat patrem:
Nam si illi pergo suppeditare sumptibus, 930
Menedeme, mihi illaec uero ad rastros res redit.
ME. Quot incommoditates hac re accipies, nisi caues!
Difficilem ostendes te esse et ignosces tamen
Post, et id ingratum. CH. Ah nescis, quam doleam.
ME. Vt lubet.
Quid hoc quod rogo, ut illa nubat nostro? nisi quid est 935
Quod magis uis. CH. Immo et gener et adfines placent.
ME. Quid dotis dicam te dixisse filio?
Quid obticuisti? CH. Dotis? ME. Ita dico. CH. Ah.
ME. Chremes,
Nequid uereare, si minus: nil nos dos mouet.
CH. Duo talenta pro re nostra ego esse decreui satis: 940
Sed ita dictu opus est, si me uis saluom esse et rem et filium,
Me mea omnia bona doti dixisse illi. ME. Quam rem agis?
CH. Id mirari te simulato et illum hoc rogitato simul,
Quam obrem id faciam. ME. Quin ego uero quam obrem id facias nescio.
CH. Egone? ut eius animum, qui nunc luxuria et lasciuia 945
Diffluit, retundam, redigam, ut quo se uortat nesciat.
ME. Quid agis? CH. Mitte: sine me in hac re gerere mihi morem. ME. Sino:
Itane uis? CH. Ita. ME. Fiat. CH. Ac iam uxorem ut arcessat paret.
Hic ita ut liberos est aequom dictis confutabitur.

950 Sed Syrum quidem ego si uiuo adeo exornatum dabo,
Adeo depexum, ut dum uiuat meminerit semper mei.
Qui sibi me pro deridiculo ac delectamento putat.
Non, ita me di ament, auderet facere haec uiduae mulieri,
Quae in me fecit.

CLITIPHO. MENEDEMVS. CHREMES. SYRVS.

V 2 1–11 CL. Itane tandem quaeso est, Menedeme, ut pater.
955 Tam in breui spatio omnem de me eiecerit animum patris?
Quod nam ob factum? quid ego tantum sceleris admisi miser?
Volgo faciunt. ME. Scio tibi esse hoc grauius multo ac durius.
Quoi fit: uerum ego haud minus aegre patior, id qui nescio
Nec rationem capio, nisi quod tibi bene ex animo uolo.
960 CL. Hic patrem astare aibas. ME. Eccum. CH. Quid me incusas, Clitipho?
Quidquid ego huius feci, tibi prospexi et stultitiae tuae.
Vbi te uidi animo esse omisso et suauia in praesentia
Quae essent prima habere neque consulere in longitudinem:
Cepi rationem, ut neque egeres neque ut haec posses perdere.

Vbi quoi decuit primo, tibi non licuit per te mihi dare, 965
Abii ad proxumos, tibi qui erant: eis commisi et credidi,
Ibi tuae stultitiae semper erit praesidium, Clitipho,
Victus, uestitus, quo in tectum te receptes. CL. Ei mihi.
CH. Satius est quam te ipso herede haec possidere Bacchidem.
SY. Disperii: scelestus quantas turbas conciui insciens! 970
CL. Emori cupio. CH. Prius quaeso disce, quid sit uiuere.
Vbi scies, si displicebit uita, tum istoc utitor.
SY. Ere, licetne? CH. Loquere. SY. At tuto. CH. Loquere. SY. Quae istast prauitas
Quaeue amentiast, quod peccaui ego, id obesse huic? CH. Ilicet.
Ne te admisce: nemo accusat, Syre, te: nec tu aram tibi 975
Nec precatorem pararis. SY. Quid agis? CH. Nil suscenseo
Nec tibi nec tibi: nec uos est aequom quod facio mihi.
SY. Abiit? uah, rogasse uellem. CL. Quid? SY. unde peterem mihi cibum:
Ita nos alienauit. tibi iam esse ad sororem intellego.
CL. Adeon rem rediisse, ut periclum etiam a fame mihi sit, Syre! 980
SY. Modo liceat uiuere, est spes. CL. Quae? SY. nos esurituros satis.

CL. Inrides in re tanta neque me quicquam consilio adiuuas?

SY. Immo et ibi nunc sum et usque id egi dudum, dum loquitur pater:

Et quantum ego intellegere possum, CL. Quid? SY. non aberit longius.

985 CL. Quid id ergo? SY. Sic est: non esse horum te arbitror. CL. Qui istuc, Syre?

Satin sanus es? SY. Ego dicam, quod mi in mentemst: tu diiudica.

Dum istis fuisti solus, dum nulla alia delectatio.

Quae propior esset, te indulgebant, tibi dabant: nunc filia

Postquamst inuenta uera, inuentast causa qua te expellerent.

990 CL. Est ueri simile. SY. An tu ob peccatum hoc esse illum iratum putas?

CL. Non arbitror. SY. Nunc aliud specta: matres omnes filiis

In peccato adiutrices, auxilio in paterna iniuria

Solent esse: id non fit. CL. Verum dicis: quid ego nunc faciam, Syre?

SY. Suspitionem istanc ex illis quaere: rem profer palam.

995 Si non est uerum, ad misericordiam ambos adduces cito,

Aut scibis quoius sis. CL. Recte suades: faciam. SY. Sat recte hoc mihi

In mentem uenit; namque adulescens quam in minima spe situs erit,

Tam facillume patris pacem in leges conficiet suas.
Etiam hauscio anne uxorem ducat ac Syro nil gratiae.
Quid hoc autem? senex exit foras: ego fugio. adhuc quod factumst, 1000
Miror non iusse me ilico adripi: ad Menedemum hunc pergam.
Eum mihi precatorem paro: seni nostro nil fidei habeo.

SOSTRATA. CHREMES.

V 3 1—11

So. Profecto nisi caues tu homo, aliquid gnato conficies mali:
Idque adeo miror, quo modo
Tam ineptum quicquam tibi uenire in mentem, mi uir, potuerit. 1005
Ch. Oh, pergin mulier esse? *ullam*ne ego rem umquam in uita mea
Volui, quin tu in ea re mihi fueris aduorsatrix, Sostrata?
At si rogem iam, quid est quod peccem, aut quam obrem hoc faciam: nescias,
In qua re nunc tam confidenter restas, stulta. So. Ego nescio?
Ch. Immo scis potius, quam quidem redeat *de* integro haec oratio. So. Oh, 1010
Iniquos es, qui me tacere de re tanta postules.
Ch. Non postulo iam: loquere: nilo minus ego hoc faciam tamen.
So. Facies? Ch. Verum. So. Non uides quantum mali ex ea re excites?

Subditum se suspicatur. CH. 'Subditum' ain te? So. Sic erit
1015 Mi uir. CH. Confitere. So. Au te obsecro, istuc inimicis siet.
Egon confitear meum non esse filium, qui sit meus?
CH. Quid? metuis ne non, quom uelis, conuincas esse illum tuom?
So. Quod filiast inuenta? CH. Non: sed quod [magis credundum siet
Id quod est consimilis moribus
1020 Conuinces facile ex te natum: nam] tui similis est probe.
Nam illi nil uitist relictum, quin siet itidem tibi.
Tum praeterea talem nisi tu nulla pareret filium.
Sed ipse egreditur, quam seuerus: rem quom uideas, censeas.

CLITIPHO. SOSTRATA. CHREMES.

V 4 1—7 CL. Si umquam ullum fuit tempus, mater, quom ego uoluptati tibi
1025 Fuerim, dictus filius tuos uostra uoluntate: obsecro,
Eius ut memineris atque inopis nunc te miserescat mei;
Quod peto aut uolo, parentis meos ut commonstres mihi.
So. Obsecro, mi gnate, ne istuc in animum inducas tuom,
Alienum esse te. CL. Sum. So. Miseram me, hocine quaesisti obsecro?
1030 Ita mihi atque huic sis superstes, ut *tu* ex me atque hoc natus es:

Et caue posthac, si me amas, umquam istuc uerbum ex te audiam.

CH. At ego, si me metuis, mores caue in te esse istos sentiam.

CL. Quos? CH. Si scire uis, ego dicam: gerro, iners, fraus, helluo,

Ganeo, damnosus: crede, et nostrum te esse credito.

CL. Non sunt haec parentis dicta. CH. Non, si ex capite sis meo 1035

Natus, item ut aiunt Mineruam esse ex Ioue, ea causa magis

Patiar, Clitipho, flagitiis tuis me infamem fieri.

So. Di istaec prohibeant. CH. Deos nescio: ego quod potero, sedulo.

Quaeris id quod habes, parentis: quod abest non quaeris, patri

Quo modo obsequare et ut serues quod labore inuenerit. 1040

Non mihi per fallacias adducere ante oculos...pudet

Dicere hac praesente uerbum turpe: at te id nullo modo

Facere puduit. CL. Eheu, quam nunc totus displiceo mihi,

Quam pudet: neque quod principium capiam ad placandum scio.

MENEDEMVS. CHREMES. SOSTRATA. CLITIPHO.

V 5 1—2

ME. Enim uero Chremes nimis grauiter cruciat adulescentulum

Nimisque inhumane: exeo ergo ut pacem conciliem. Optume 1045

Ipsos uideo. CH. Ehem, Menedeme, quor non arcessi iubes
Filiam et quod dotis dixi firmas? SO. Mi uir, te obsecro
Ne facias. CL. Pater, obsecro mi ignoscas. ME. Da ueniam, Chremes:
1050 Sine te exorent. CH. Mea bona ut dem Bacchidi dono sciens?
Non faciam. ME. At id nos non sinemus. CL. Si me uiuom uis, pater,
Ignosce. SO. Age, Chremes mi. ME. Age quaeso, ne tam offirma te, Chremes.
CH. Quid istic? uideo non licere ut coeperam hoc pertendere.
ME. Facis, ut te decet. CH. Ea lege hoc adeo faciam, si facit
1055 Quod ego hunc aequom censeo. CL. Pater, omnia faciam: inpera.
CH. Vxorem ut ducas. CL. Pater. CH. Nil audio. SO. Ad me recipio:
Faciet. CH. Nil etiam audio ipsum. CL. Perii. SO. An dubitas, Clitipho?
CH. Immo utrum uolt. SO. Faciet omnia. ME. Haec dum incipias, grauia sunt,
Dumque ignores: ubi cognoris, facilia. CL. Faciam, pater.
1060 SO. Gnate mi, ego pol tibi dabo illam lepidam, quam tu facile ames,
Filiam Phanocratae nostri. CL. Rufamne illam uirginem,
Caesiam, sparso ore, adunco naso? non possum, pater.

CH. Heia, ut elegans est: credas animum ibi esse. So. Aliam dabo.
CL. Immo, quandoquidem ducendast, egomet habeo propemodum
Quam uolo. So. Nunc laudo, gnate. CL. Archonidi huius filiam 1065
So. Satis placet. CL. Pater, hoc nunc restat. CH. Quid? CL. Syro ignoscas uolo
Quae mea causa fecit. CH. Fiat. Ω. Vos ualete et plaudite.

METRA HVIVS FABVLAE HAEC SVNT.

V 1 ad 174 iambici senarii
— 175 et 177 trochaici octonarii
— 176 trochaicus septenarius
— 178 trochaicus dimeter catalecticus
— 179 et 180 trochaici septenarii
— 181 ad 241 iambici octonarii
— 242 ad 256 trochaici septenarii
— 257 ad 264 iambici octonarii
— 265 ad 311 iambici senarii
— 312 trochaicus septenarius
— 313 trochaicus octonarius
— 314 ad 339 trochaici septenarii
— 340 ad 380 iambici senarii
— 381 ad 397 trochaici septenarii
— 398 ad 404 iambici octonarii
— 405 ad 561 iambici senarii
— 562 et 563 trochaici octonarii
— 564 trochaicus septenarius
— 565 iambicus octonarius
— 566 iambicus quaternarius
— 567 ad 569 trochaici octonarii
— 570. 571. 573 trochaici septenarii
— 572 et 574 trochaici octonarii
— 575 ad 578 iambici octonarii
— 579 trochaicus septenarius
— 580 ad 582 trochaici octonarii

V 583 et 584 trochaici septenarii
— 585 ad 588 iambici octonarii
— 589 et 590 iambici senarii
— 591 ad 613 trochaici septenarii
— 614 ad 622 iambici octonarii
— 623 ad 667 trochaici septenarii
— 668 ad 678 iambici octonarii
— 679 ad 707 iambici septenarii
— 709 ad 722 trochaici septenarii
— 723 ad 748 iambici septenarii
— 749 ad 873 iambici senarii
— 874 ad 907 trochaici septenarii
— 908 ad 939 iambici senarii
— 940 ad 979 trochaici septenarii
— 980 ad 999 iambici octonarii
— 1000 ad 1002 iambici septenarii
— 1003 iambicus octonarius
— 1004 iambicus quaternarius
— 1005 ad 1012 iambici octonarii
— 1013 ad 1016 trochaici septenarii
— 1017 et 1018 iambici octonarii
— 1021 ad 1067 trochaici septenarii.

NOTES.

The Prologue.

Lucius Ambiuius Turpio who speaks the prologue was a famous actor in the time of Terence. He is alluded to by Cicero in the *de Senectute*, ch. 20: and the author of the *de Oratoribus*, ch. 20, mentions him and Roscius as representatives of the old-fashioned and severe style of acting then out of date. His *grex* acted all the six plays of Terence.

The prologue being usually spoken by a junior actor, Ambiuius says that he will first explain the deviation from the usual custom in this instance, and then proceed in the ordinary way with the prologue [1—3]: he prefaces both this explanation and the prologue itself with a statement of the name and origin of the play [4—9]: he then gives the promised explanation of his being selected instead of a junior actor [10—15]: and then proceeds with the prologue proper [16—52].

3. **quod ueni** = propter quod ueni, 'that on account of which I have come;' *i.e. to speak the prologue.* Though Bentley has rightly been considered mistaken in supposing this to refer to Ambiuius being about to act the part of Chremes, yet substituting the *prologue* for the *part* his translation I take to be right: *quod ueni eloquar* could not mean 'I will account for my appearance here as an actor,'—as Parry translates, in which case *uenerim* would be required.

4. **integra.** In spite of the passage of Cicero (*Top.* 18) proving as it does that *integra fabula* is technically opposed to *fabula contaminata* (vid. note to v. 17), I venture to think Parry right in translating it 'fresh' in this passage. For if the play was really 'one complete Latin play adapted from one complete Greek play' (W.), then v. 6 cannot be true,—surely indicating some alteration, which while it would not

necessarily involve the play being 'contaminata,' would yet forbid its being called 'integra' in the technical sense. Therefore, assuming v. 6 to be genuine, we should explain v. 4 thus: 'a play never before represented in Latin, from a Greek original of which no adaptation had before been made.' He seems to call it 'fresh,' *i.e.* not used by any Latin poet before, as an answer to the charge of not using his original fairly, but making use of previous Latin adaptations, a charge that we know was brought against him. *Eun.* pr. 23—5.

5. **Hauton timorumenon**: this way of writing the word instead of *heauton* is due to Wagner. 'The self-tormentor.'

6. Bentley reads *simplex...duplici:* other critics reject the line as spurious because it contradicts the assertion of the play being *integra:* but see note on v. 4.

7. **scripserit**, *i.e.* in Latin.

7—9. W. omits these lines, and agrees with other commentators who believe them to belong to the first prologue of *Hecyra.* Two reasons are assigned for rejecting them here: 1. *ostendi*, whereas nothing of the sort has been demonstrated. 2. The audience generally would not have been likely to know the author of the original Greek unless the play had been acted before, which was not the case with this, as with the *Hecyra.*

10. **dabo**, 'I will explain.' Cf. Virg. *E.* i. 19, *Sed tamen iste deus qui sit, da, Tityre nobis.* Compare also Cicero *Acad.* 1, 3, 10, *Sed da mihi nunc, satisne probas?*

11. **oratorem**, 'an ambassador.' And therefore he chose the actor able to deliver his charge most effectively.

12. **actorem**, 'one who conducts a case in a law-court;' he is said *agere causam*, or simply *agere.*

13. **Si** is B's emendation for *sed.* "He has put me forward to plead his case, (and I shall do so) if only etc." **a facundia**, 'in the matter of delivery,' 'with regard to delivery.' Cf. Hor. *Od.* ii. 16, 27, *Nihil est ab omni Parte beatum*, 'in every respect.' Plaut. Mil. 631 *Si albicapillus hic videtur, neutiquam ab ingeniost senex*, 'by no means an old man in mind.' Vid. Zumpt § 305. *Facundia* is the faculty of speaking with ease and fluency: it does not here refer to the faculty of an original speaker, but to the power of *delivering* a speech composed by another.

14. **ille**, *i.e.* the poet.

15. **dicturus sum**: this is scanned *dicturu' sum.* Cf. the well-known line of Ennius, '*uolito uivu' per ora uirum.*'

16. **distulerunt** = 'spread abroad.' *differo* is used absolutely for 'to defame.' Cf. Tac. *A.* i. 4, *dominos uariis rumoribus differunt.* **maleuoli** are Lauinius and his adherents, who seem to have had strict ideas as to the proper manner of using the Greek originals; and to have objected to Terence that he 'contaminated' too freely, and also took advantage of the labours of previous Latin poets.

17. **contaminasse**: *contamen* 'contact' is derived from *con-* (cum) and *tagimen*, from *Tag-* the root of *tango*. It was the technical term for the combining two or more plays into one. Cf. *Andr.* prol. 15, where the poet discusses the same charge, and defends himself by the example set by Naeuius, Plautus, and Ennius.

19. **autumo** is the emphatic opposite of *nego*. The derivation of the word is uncertain. Gellius (15, 3) quotes the opinion of Nigidius that it was from *ab-aestumo* = *totum aestumo*. But he points out that *autumo* = *dico et opinor et censeo*, which do not agree with this derivation. It is said also to be from *Au*, probably another form of *ai-o*. Cf. *negumo* from *nego*.

20. **exemplum bonorum**: cf. *Andr.* prol. 18: *Qui quum hunc accusant Naeuium, Plautum, Ennium Accusant, quos hic noster auctores habet.*

21. **quod illi fecerunt**, *i. e.* adapted Greek originals as they pleased.

22. **Tum** merely marks the transition to another point in the address. Cf. Virg. *G.* iii. 357. **uetus poeta**, Lauinius. Cf. *Phorm.*, prol. 1.

23. **repente**, 'by a sudden freak;' *i.e.* without a regular preparation for the profession. *Repente* is used of sudden transformation, begun and ended instantaneously. As applied to the appearance of a man as a writer without due preparation we may compare Persius, prol. 3:

> Nec in bicipiti somniasse Parnasso
> Memini, ut *repente* sic poeta prodirem.

Compare also Cic. *Phil.* 2, § 65, persona de mimo modo egens *repente* diues. So too, *repentina nobilitas* in Livy i. 34, means rank that comes to a man without previously belonging to his ancestors, by some one act of his own. **Studium musicum**: "the profession of a dramatist," as he calls the 'dramatic art' *ars musica*, *Phorm.* pr. 17, *Hecyr.* pr. 2, 15. It represents the Greek μουσική, which was one of the three parts of education, the other two being γραμματική and γυμναστική, Plato *Protag.* 325 D. In a more general sense it stood for all

those accomplishments over which the Muses presided, music, poetry, even philosophy. Plato, *Phædo*, § 61, *Alcibiad.* 1, 108 c. **Hunc**='our author.'

24. **amicum ingenio**, *i. e.* Scipio and Laelius (vid. Introd. § 7 note 14), the latter of whom especially was said to have assisted Terence in composing his plays. Cf. Cic. *Att.* vii. 3.

25. **existumatio** is here not merely an 'opinion formed,' but an 'opinion formed and expressed,' a 'judgment.' Similarly *existimare*='to give a decided opinion.' Vid. Cic. *Acad.* 2, § 126, *Ne exaedificatum quidem hunc mundum diuino consilio existimo; atque haud scio an ita sit.* 'I don't (as a sceptic) express a decided opinion that the universe was so much as constructed by divine design, and yet I feel pretty sure that such is the case.' [I may add that this use of *atque* goes to show that the *atqui* for *atque* in *Andr.* 525, adopted by F. and W., is unsound. Compare *Adelph.* 1, 1, 15, and Sallust *J.* 85, *atque ego scio homines*, etc. 'And yet I know of men....']

27. **iniquom...aequom**, *i.e.* of his opponents and supporters.

29. **spectandi nouarum**, 'of seeing new plays.' The usual construction would be *spectandarum nouarum* (sc. *fabularum*), or *spectandi nouas*. This irregular construction may be accounted for by considering the gerund as representing a noun. Cf. Cic. *Inu.* ii. 2, *exemplorum eligendi potestas*; and other examples cited by Zumpt, § 661.

30. **Ille.** Luscius Lauinius, who we must suppose had introduced an incident of this kind into some of his comedies. Terence's objection is perhaps to the staleness of the joke, for from other passages (in *Eunuch.* p. 36, Plaut. *Amph.* 3, 4, 4, *Mercat.* p. 108 and 1, 1, 7) it seems to have been a stock scene. The **serui currentis**, 'running footmen,' seem to have been a distinct and well-known class.

32. **decesse**, 'make room for:' a contraction for *decessisse*: cf. *iusse* for *iussisse*, 1001, *inlexe* for *inlexisse*, Plaut. *Merc.* pr. 53, *adposisse* for *adposiuisse*, Ter. *And.* 729. *despexe* for *despexisse*, *admisse* for *admisisse* Plaut. *Mil.* 147, 187. So *adduxti* and *dixti* inf. 813. 830. Bentley read *dixisse* and translated "represented the people as saying—'why serve a madman?'" But from the passage in Plautus, among others, quoted above, it is evident that *decedo* is the natural word in this connection, *Merc.* 1, 2, 7, *Haec hic disciplina pessima est: currenti properanti haud quisquam dignum habet decedere.* See Ellis on Catullus 64, 268. The full phrase is *decedere de uia*, which occurs in Plaut. *Amph*, 3, 4, 1. **cur insano seruiat?**

Two ways are adopted of explaining these words. 1. By making *seruus* the subject of *seruiat*: 'what is the point in the slave having a mad master, which he must have if he has to rush about in this way?' 2. By making *populus* the subject of *seruiat*: 'why should they (the people) be at the mercy of a madman, and make way humbly for him?' The latter seems the better of the two; but there is no great point made by either.

36. **statariam**: *fabula stataria* is a play which involves little action, but is conducted principally by the dialogue. The word was also used of orators who spoke without vehement motion and action. Cf. Cic. *Brut.* 30, 116. **per silentium**, of the audience. Vid. Introd. § 1.

37—39. The usual characters which made up the *dramatis personae* of the Latin Comedies. **parasitus**—(παράσιτος) 'a dinner guest'—is always introduced as a sponger who will do any dirty work for a dinner. **sycophanta** (συκοφάντης) is used as a general term for a rascal, while the *parasitus* is the shabby-genteel hanger-on.

41. **causam iustam**, still keeping up the idea of speaking as an advocate in a law-court.

45. **ad alium defertur gregem**, 'it is taken to some other company to act.' The Roman actors were a distinct class, and were not included in the tribes or possessed of other rights of citizenship. A certain number of them formed themselves into a company under the headship of some leading actor, such as Ambiuius, and thus formed a *grex* or company which always acted together. See Introd. § 4. He is really proud of what he pretends to grumble at, and alludes elsewhere to the actor's services in securing the success of a play. See *Hecyr.* prol. 20—4, *Phorm.* prol. 9—10. **lenis**, 'light and easy,' *i.e.* involving little action, and depending chiefly on dialogue; and so less fatiguing to the actors.

46. **In hac est pura oratio**; 'In this play the attraction is its purity of style,' *i.e.* not its action. Ambiuius is contrasting the bustling, stirring plays in which he has often acted with this quiet (*stataria*) and more refined drama, where the beauty of style and language is the main feature. For this meaning of *oratio*, vid. *Phorm.* prol. 5, *Fabulas...tenui esse oratione.* Cf. also Cic. *Orat.* ii. 13, *res oratione illustrantur*, *i.e.* put in a clear light by the beauty of the style. The exact meaning of **pura** seems to be a combination of 'clear,' 'simple,' 'natural.' Not 'pure' in the sense of 'correct.' Caesar, in calling Terence *puri sermonis amator*, seems to be referring to

what we should call the 'lucidity' of his style. And Cicero (*Orat.* 75. 262) talks of a *pura et illustris breuitas*, "Brevity which is at once clear and explicit."

48. **pretium.** Pliny (*N. H.* viii. 39, § 128) mentions a tradition that Roscius earned as much as 500 sertertia (about £4000) a-year by his acting.

48—50. Wagner omits these lines, as they do not appear in the Bembine MS. They are in the second prologue of the *Hecyra.*

51. **exemplum**: shew by giving me a quiet hearing that you regard devotion to the public service and reward it, and thus encourage young actors to do their best, as I have done.

Act I. Sc. 1.

Chremes finding Menedemus (the *Hauton timorumenos*) engaged, as he had often noticed him before, in the most laborious operations of the farm, remonstrates with him on the unsuitableness and uselessness of such conduct at his time of life, and by questioning him, draws from him the history of his proceedings. Menedemus says that having by undue severity driven his only son to leave home and go out for a soldier, he has determined to enjoy none of the luxuries, of which his son is deprived, but to punish himself by the most servile work until his son returns.

53. **nupera.** I have adopted this reading instead of *nuper*, which it would be difficult to justify. Facciolati quotes one other passage, in which the same doubt existed as to the reading between *nuper* and *nuperi*, Flor. 4, 2. In the passage of Cicero (*Fin.* 2, 4, 14), where it is quoted, some of the old editions read *nupera.*

54. **quom,** 'since the time that,' cf. Merc. 3, 1, 35, *iam biennium est quom mecum rem coepit.* 44, *haud sane diu est quum dentes exciderunt.* Fleckheisen's emendation for *quod*, the reading of the MSS.: Wagner's emendation is *ex quo.* **adeo** emphasizes the word after which it comes, v. Conington's note to Virg. *Ecl.* iv. 11.

55. **rei,** 'intercourse.' Cf. *Hecyr.* 718, *Minitemur si cum illo habuerit rem postea*; and Liv. v. 3, *seruis uetant quicquam rei cum alienis hominibus esse.*

58. 'Boldly,' because your goodness makes me feel sure that I may venture; 'like an intimate,' because our being such near neighbours makes me feel like one.

62. **sexaginta natus es.** The Greek has been preserved:

πρὸς τῆς Ἀθηνᾶς, δαιμονᾷς γεγονὼς ἔτη
τοσαῦθ'; ὁμοῦ γάρ ἐστιν ἑξήκοντά σοι.—W.

65. **siet** = sit. *Sim* is a contraction of the form *siem*, *sies*, *siet* etc. used by Pl. and T. Plautus also often uses the form *fuam*, *as*, which Ter. only uses once (*Hec.* 610): see Roby § 590. 722.

66. **officia fungere.** This construction of *fungor* with an accusative occurs again in 580, and elsewhere throughout Terence and Plautus. It even occurs in Lucr. I. 442. Cf. *frui ingenium*, 401. It is constructed, however, with the abl. also, vid. *Adelph.* 603.

69. **denique.** B. following Donatus read, *aut aliquid facere denique:* and Cicero quoting the lines (*Fin.* 1, 1) connects *denique* with *ferre*. But *denique* sums up the assertion of Menedemus' being at work morning and night; v. Munro, Lucr. i. 17.

72. **paenitet.** 'dissatisfied,' for this sense of *poenitet* cf. *Eun.* 5, 6, 12. Livy v. 9, *poenitere magistratuum senatum apparebat.* Cic. *Ac.* 2, 22, 69, *eum Mnesarchi poenitebat?* Was he dissatisfied with Mnesarchus? **enim**: not used at the beginning of a sentence except in the Comic poets.

76. **ea quae nil**: "and that too though they don't concern you at all." I have followed W. in thus reading, instead of *eaque nihil quae*, etc. He compares for the irregularity of construction 604.

77. **homo**, used in its broadest sense of 'one of the human family.'

78—9. In the two lines the order of the clauses is reversed: *ego ut faciam* answers to *percontari; te ut deterream* to *monere*. What Chremes said is an enquiry or an admonition, according as Menedemus' conduct shall be shewn to be worthy of imitation or blameable. 'Tell me,' he infers, 'which it is to be.'

82. **siquid laborist.** This line is despaired of by many critics. It is clear, I think, that Parry has made nothing of it. I think it may be explained thus: Menedemus says '*mihi*' with visible distress; Chremes observing it says, 'Oh if it is painful to you to speak of it, I wish I hadn't asked you (*nollem* = *nollem factum*, cf. *Ad.* 165.—W.), *i.e.* I am sorry I spoke.' Then after a moment's hesitation he goes on, 'but come! you had better tell me your sorrow.' **laborist**=labori est, the predicative dative.

86. **iuuero**: 'I shall be sure to be of some use.' The

future perfect is used to express the certainty of his being of immediate use if Menedemus confides his troubles to him.

87. **qua dixi**, by attraction for *quam dixi*, he means for the reason given in v. 77, 'homo sum' etc. or in 86.

88. **rastros**: vid. Rich, *Compan. to Lat. Dict.* who gives a picture of the *rastri* from an illustration of this play in a MSS. in the Vatican. It was very heavy. Virg. *G.* i. 164, *iniquo pondere rastri.*

89. **adpone.** Cf. Plaut. *Poen.* 4, 2, 35, *At onus urget.* MI. *At tu appone*, 'well, put it down here then.' The *ad* conveys a notion of *nearness.*

90. **uociuom**, the form of *uaciuum* in use in the age of Terence; v. Munro, Note 1 on Lucr. i. 520.

94. **immo**, like μὲν οὖν in Greek, corrects what has been said. This negative meaning can always be traced even when it seems to approach nearest to an affirmation, vid. Ramsay's *Mostell.* p. 194.

96. **e Corintho.** "Corinth was a city notorious for its dissolute life and its swarms of loose women."—W. Horace is supposed to refer to its extravagance in the proverbial line—'*Non cuiuis homini contingit adire Corinthum.*'

97. **ille**, the son. **perdite**, Bentley read *uirginem*, out of respect for the young lady's character, saying that he found it in some MSS. But the attachment is assumed to have been virtuous throughout, vid. Act ii., Sc. 1.

98. Menedemus' objection seems to have been to his son's *marrying* Antiphila. A mistress he seems not to have objected to.

100. **aegrotum**, 'love-sick,' used in a figurative sense of the mind by Cic. *Tusc.* 3, 4, 8, *aegrotum animum, quam appellant insaniam.*

108. **inuenero**: 'I shall doubtless find,' for the force of the perfect future, cf. v. 86.

109. **adeo.** Cf. note on v. 54.

110. **istuc aetatis** = *istac aetate*, cf. *Hec.* 737: *istuc* like *iste* refers of course to the second person—'at that time of life of yours.' Cf. *id aetatis jam sumus*, 'we have now reached that time of life,' Cic. *Fam.* 6, 20.

112. **armis, belli, repperi**: 'I acquired wealth and glory by arms, in war.' *Belli* is the locative opposed to *domi.* Notice the climax (cf. 290, 645) 'I acquired wealth and glory

by arms, aye, abroad in foreign war, *I* did not loiter at home.' 'Home-staying youths have ever homely wits.'

Much difficulty has been made of this verse because the editors have combined *armis belli* and translated it 'feats of war': which was felt to be a harsh and almost impossible phrase. Even Wagner does this, though at the same time he quotes the exactly parallel passage of Plautus (*Epid.* 3, 4, 13) which gives the clue.

> *Nempe quem in adulescentia*
> *Memorant apud reges armis, arte bellica,*
> *Diuitias magnas indeptum.*

If any alteration is required it would be that of *bello* for *belli*: which would more exactly correspond with *arte bellica*.

Two other ways have been adopted. Some editors arrange the line thus: *Simul rem et belli gloriam armis repperi*: and combine *belli gloriam*. But this alteration is unnecessary, destroys the neatness of the antithesis *opem et gloriam*, and introduces a phrase scarcely preferable to *belli armis* (in the passage *gloriam belli ueterem recuperare*, Caes. *B. G.* vii. 1, the presence of an adjective makes all the difference.)

A second attempt to emend the line is a still less happy one. Madvig (*Emendationes Latinae* p. 14) suggests *bellè*. But *bellè* is not found elsewhere in Terence, and only twice for certain in Plautus, (*Curcul.* 3, 5 is a disputed and almost hopeless line,) and then with the sense of irony or playfulness which was attached to it in later writers. *Nil bene dum facias, facias tamen omnia bellè*, Mart. 2, 7, 8. And Chremes is speaking in sober earnest, with no idea of irony. I have made no alteration except in the stopping, therefore.

113. **adeo** here has the literal meaning of its compounds *ad-eo*, 'up to that point': for the fact of *ad-* in this compound being followed by the ablative, compare *quoad, praeterea*. See Ramsay's *Most.* Excurs. 1, pp. 177—180.

115. Bentley writes the line, '*putauit me et aetate et beneuolentia.*' I have retained *sapientia* because it is the reading of the Bembine MS., although *beneuolentia* seems the better word, answering to *prouidere plus*, as *aetate* to *plus scire*, as Bentley explains.

117. **ad regem**, one of those who succeeded to the eastern part of Alexander's dominions. There is nothing to shew which, nor does it matter. Going off to serve in Asia would be a stock resource in Athens for young men of broken means, cf. v. 59. The allusion, which of course does not suit *Rome*, is taken unaltered from Menander. Lucian (*Lovers' Dial.* p. 298)

describes a dutiful son thus *μόνος οὗτος οὐ τέχνην εὕρηκεν ἐπὶ τὸν πάτερα...οὐκ ἀπὸ τῆς μητρὸς ᾔτησεν ἀπειλήσας ἀποπλευσεῖσθαι στρατευσόμενος, εἰ μὴ λάβοι.*

122. **fere perturbato.** I don't understand Parry's '*generally* disturbed.' M. means, I suppose, 'almost driven wild with grief,' as we should say.

124. **soccos**: the *soccus* was a shoe covering the entire foot, like our own. In Rome it was only used by women, in Greece by both sexes. Rich, *Comp. to Lat. Dict.*

125. **uideo alios.** Bentley changed this to *inde alii*, without good reason.

127. **faciebant,** the plural, because *quisque* implies numbers.

128. **ubi uideo, haec** etc. This stopping is after Bentley. Parry and others write, *ubi uideo haec, coepi* etc.

129. **mea solius causa**: 'all for my single gratification,' *solius* the genitive agreeing with the genitive implied in the possessive pronoun *mea.* Cf. *tuum hominis simplicis pectus uidimus.* Cic. v. Zumpt § 424.

130—1. **sint....uestiant....faciam.** "The subjunctive is used, in all its tenses, in independent sentences to express a doubtful question containing a negative sense."—Zumpt § 530.

130. **uestiant,** *i. e.* "'work garments for me'—referring to the *lanificae* and *uestispicae.*"—W. But the female slaves also helped their master in his dressing. As in a picture from Pompeii, a female slave is divesting a sitting man of his shoes. Cf. soccos detrahunt (servi). Bekker's *Gallus*, Exc. 1, p. 426 (*3rd ed.*).

136. **usque dum**: *dum* in the sense of 'as long as': *usque* intensifies and defines this meaning: so with *interea* in the next verse.

141. **uas** would include articles of plate. **uestimentum,** the rich furniture-coverings, which were often of great value, as well as personal clothing. Cf. Cic. *Phil.* 2, 27, 66, *uestis pretiosa*, where it is put in the list with *permagnum optimi pondus argenti*, 'plate.'

143. **exercirent,** from ex-sarcio, is Bentley's reading from the best MSS., 'make up the expense of their keep,' like *sarcire damnum.* Other editions have *exercerent*, from *exerceo*, and explain, 'work out their expense.'

144. **produxi**: *producere* is 'to bring out for sale,' cf. *ancillam produxit, uendidit, Eun.* 134. **inscripsi,** 'I wrote upon the house a notice that it was to sell'; *inscripsi,* sc.

uenales = 'I advertised it for sale.' Cf. Plaut. *Trin.* 1, 2, 131, *aedes uenales hasce inscribit litteris.* **merces** is used for the rent of a house, *mercedes habitationum annuae*, Caes. *B. C.* iii. 31; and some read *inscripsi mercede*, sc. *conducendas*, *i.e.* 'to let.'

145. **talenta**: the talent in Greece and the Colonies = 60lbs. of silver: fifteen talents would be about £3375 of our money, vid. Ramsay's *Mostell.* Exc. 14, p. 242.

146. **exerceo**: cf. supr. 74.

147—8. **tantisper......dum**: 'just so long as.' Here *tantisper* like *usque*, v. 136, strengthens and defines *dum.* Cf. Plaut. *Most.* 3, 1, 15, *tantisper dum* exis te opperiar foris.

148. **fiam.** Madvig would read *uiuam*, saying, "*non dum fit Menedemus miser, iniuria filio facta minuitur, sed dum est*" (*Emend. Lat.* p. 14). But Wagner seems right in explaining *fiam* as a middle, "so long as I make myself."

miser refers not to distress of mind so much as to a scanty and laborious manner of life. Cf. Plaut. *Aul.* pr. 14, *agri reliquit ei non magnum modum Qui cum labore magno et miserè uiueret.*

154. **hoc quod**, i.e. *hoc est quod*, 'and that is just what happens when people are not living on terms of sincerity.' Bentley's emendation for *hocque*, which is unmetrical. I have adopted it as the simplest. Wagner reads, '*hoc quum fit, ibi* etc.:' and translates *uere* 'harmoniously,' a meaning for which I can find no parallel.

159. **recte spero**, i.e. *omnia cessura esse*, 'I hope for the best,' a phrase which occurs again in *Adelph.* 289. **porro**, 'henceforth,' cf. 482.

160. **propediem**, *prope-diem.*

162. **Dionysia.** Plays were acted in Athens at the Dionysia (both at the τὰ ἐν Λίμναις and the τὰ μεγάλα): the allusion is taken, like *ad regem* v. 65, from Menander without adaptation to Roman customs. **hic**, "in the demus where the scene is laid."—W. **hodie**: **apud me sis uolo**, the usual form of invitation. Cf. Iuv. v. 18, 'una simus' ait.

165. **hinc pepulerim.** Bentley. Fleckh.—*metri causa*, for *impulerim.* Faern, *impellerim*, a form unknown.

169. **monere oportet**: I have restored the old reading instead of *tempust mònere* of Bentley, whom Fl. and W. follow. It is too great a change without better authority. **ibo, uisam**, etc. One of the doors opening on to the stage would represent

Chremes' house, another Phania's house, and another probably Menedemus'.

173. **quid crepuerunt fores.** As the stage-doors—after the Greek fashion—opened outwards, a person coming out tapped the door to give notice to passers-by: the doors of private dwellings in Rome did not open outwards, but as in other things we have the Greek custom alluded to. I suppose that Chremes so stands as by the opening door to be hidden from his son, who is coming out, until he has shut the door again, but to be seen by the audience.

174. This line is wanting in the Bembine MS.

a me; 'in my house,' for this use of *a* 'on the side of,' cf. 13. *a me* is the correlative of *apud me*.

ACT. I. SC. 2.

Chremes overhears his son talking to some one in the house, and on questioning him learns that it is Clinia, Menedemus' lamented son, who has returned from the wars. He takes the opportunity of lecturing Clitipho on the duties of a son.

175. **adhuc...etiam,** *i.e.* it is not yet time to think them guilty of unnecessary delay; they couldn't be here yet. *etiam adhuc* sometimes are used together for stronger emphasis. Cf. Plaut. *Amph.* 1, 1, 92, *Nunquam etiam quicquam adhuc uerborum est prolocutus perperam.* **cessant,** *i.e.* Antiphila, and Dromo who has been sent for her.

185. **amplius,** 'How I wish Menedemus had been more pressed to dine with us.' Some take this with *esset*: *ut esset amplius*, 'that he might be with us besides the other guests.' Wagner gives good and sufficient reasons against this, though he curiously puts a comma after *inuitatum*, which would seem to compel us to take *esset amplius* together.

187. **Caue faxis**: 'Mind you don't do so.' In the older stages of the Latin language there was a future indicative in *-so* and subj. *-sim* formed from the stem of verbs. In verbs with *-a* or *-e* stem the *s* was doubled, *amasso*, *habessit*. With *consonant* or *-i* stems *-so -sim* is added to the final consonant of the stem. *ausim* and *faxim*, (fac-sim). There are many of these forms found, but Terence only uses *faxo*, *faxis*, *ausim*, *ausis*, *excessis*, *appellassis*. And after his time all but *faxo -is*, *ausim -is* are very rare. Roby, § 620.

188. He might even now run away.

191. **seruolum.** Dromo.

192. **ille**, *i.e.* Clinia. **crederes.** The old reading was *credere est*, but as there are no examples of the construction, the editors have changed it to *crederes*. Cf. *Adelph.* 628.

193. **Quid reliculst**, etc. "What is there left for him to have?" **reliculst**, *i.e. reliqui est.*

196. Chremes is the 'heavy father,' who misses no opportunity of moralizing, and lives to have his own sayings used against him. A common character in dramatic literature.

197. **importunus** is properly 'out of place.' Hence, one who makes no proper allowance, but crosses everyone's humour.

198. **plus satis**: 'more than enough'; for *plus*, *amplius*, *minus* without *quam* or an ablative following v. Zumpt § 485.

200. **illicine**=*illice-ne*, and *illic* is here nominative. The old reading was *illene*. **illi**, sc. Menedemus.

mansum oportuit, i.e. *mansum esse oportuit*, where *mansum* is used as an impersonal. 'It should have been remained by him.' It is a common construction in the Comic poets, without *esse*. Cf. 243, 635, and *Adelph.* 214, *adulescenti morem gestum oportuit.*

201. **praeter lubidinem**, 'more severe than suited his caprice.' Cf. 59, *praeter aetatem tuam.*

204. **insimulat**: 'as to his pretending,' al. insimulant, 'as to people pretending.'

205. **tolerabilis**, 'tolerant,' referring to the father. This active use of *tolerabilis* may be compared with Terence's use of *placabilis*, see *Adelph.* 608, *te ipsum purgare ipsi coram placabilius est.* 'To excuse yourself in an interview is more likely *to appease* him.' Cf. *Phorm.* 961. Plaut. *Mil.* 1144 *dare operam adjutabilem:* ib. 544 *incogitabilis.* See Madvig, *Emend. Lat.* p. 15. For the sentiment comp. Cic. *Cluent.* 6 § 17, *Facile intelligo non modo reticere homines parentum injurias, sed etiam animo aequo ferre oportere. Sed ego ea, quae ferri possunt ferenda; quae taceri, tacenda esse arbitror.* Parry quotes Colman:

> ——"The severities of fathers,
> Unless perchance a hard one here and there,
> Are much the same: they reprimand their sons
> For riotous excess."

210. **periclum...facere**: the phrase *facere periculum*='to make an experiment or essay' occurs again in *Eun.* 3, 1, 23. *facere periculum ex aliis* is probably a phrase from gambling or speculation: 'to make one's essay with the goods of others': in a moral sense, 'to learn from the experience of others.'

211. **cenae**: the *coena*, which represents the Greek δεῖπνον, was the principal meal at Rome. It took place generally at the 9th hour in the summer, about half-past two in our reckoning. —Mart. 4, 18, 6. (This would be represented by the 10th hour in the short days of winter, v. Bekk. *Gall.*, p. 316.)

213. **ut diei tempus, etc.** Cf. 168.

Act II. Sc. 1.

Clitipho, left to himself, soliloquizes on the words just spoken by his father. He complains of the different view taken by old men as to the love affairs of their sons to those which they formerly held when young themselves. He himself, however, is deeply involved with Bacchis, and is more moved by the words of his mistress than of his father.

This serves to introduce the under plot of the play, *i.e.* the use made of Clinia's return to help Clitipho out of his difficulties with Bacchis.

215. **illarum adfines rerum,** 'have any connection with those tastes.' In all other examples of *affinis* in this sense quoted by Facciolati from classical authors it has the dative case with it. W. quotes Cic. *Sull.* 17, *hujus suspicionis adfines.* Cf. also *Verr.* 2, 38. **fert adulescentia.** Cf. *And.* 1, 2, 17, *dum tempus ad eam rem tulit,* 'while it was the natural time for that,' *i. e.* love. So also the phrase, si ita vestrum commodum fert, 'if it is convenient to you': Cic. *Agr.* 2, 28, 77.

219. **meus.** 'I will not act as my father does.' Fleckheisen, whom Wagner follows, reads *meust* for the sake of the construction *facili me utetur patre non ut meus est. Est* being omitted, *meo* would be required. But the alteration is not really needed. The construction is *non faciam ut meus facit, qui,* etc. The verb is implied in the relative sentence.

220. **adbibo,** stronger than *bibo.* Cf. Plaut. *Stich.* 2, 3, 58, *Quando adbibero alludiabo. Tum sum ridiculissimus.* **Perii** is an exclamation of despair or strong agitation, or as here merely a strong asseveration, like *peream nisi* or *si,* etc.

222. **surdo narret fabulam,** 'he little knows to what deaf ears he speaks when he moralizes to me,' a proverbial expression. Cf. Hor. *Ep.* 2, 1, 199, *Scriptores autem narrare putaret asello Fabello surdo.* And other examples quoted by Stallbaum. **nunc** refers to his being already entangled with the courtezan Bacchis. 'It is too late *now* to warn me.'

224. This verse is omitted by some, as not being found in the Bembine MS.

227. **potens**, 'rich and successful.' Bentley wrote *petax* for *potens*. *Petax* does not occur elsewhere in good authors, but he supposes it to be coined for the sake of the alliteration. Cf. Plaut. *Pers.* 3, 3, 6, *Pecuniae accipites avide atque invide, Procax, rapax, trahax;* where *trahax* appears to be coined for the sake of the alliteration. Fleck. reads *impotens*, Wagner *petens*. For the sense of *potens* cf. *Eun.* 353, where it means 'rich,' and for its special application of 'successful' in love see Ellis on Cat. 100, 8, *sis in amore potens*. **procax**, from the old verb *procor*=posco. **nobilis**, 'well-known,' and therefore fastidious, as a woman known and sought by many would be.

228. **Tum**, v. note to Prol. 22. **recte** is what Clitipho says to Bacchis [not 'thanks,' said by Bacchis to Clitipho, as W. takes it]. It is a word used evasively when the speaker knows not what to answer. Cf. 518 and *Hecyr.* 355. Transl. "As to what I am to give her, I have nothing but to say 'oh yes certainly,' for I daren't confess to having nothing." **religio est**: (ἐνθύμιον) 'I have scruples,' cf. *Andr.* 94, 730. He calls them 'scruples': what he means is that he has been afraid to say that he has nothing, lest he should lose her favours.

229. **hoc mali**, sc. 'having connection with such a woman.' St. compares Pl. *Merc.* 2, 3, 23, where *hoc malum* means such a connection. For the constr. of *hoc mali* cf. 237.

ACT II. SC. 2.

To Clitipho enter Clinia. He has sent Dromo to fetch Antiphila and is very uneasy that they are so long coming.

232. 'Many circumstances concur in strengthening this opinion in my mind.'

This is Bentley's emendation of the MSS. which have *concurrunt multae opiniones quae mihi animum exaugeant*. I am not altogether satisfied of the necessity for the change. The real difficulty is that if the MS. reading is to stand, *opiniones* must mean 'grounds for opinion,' of which meaning there are no other examples. Bentley also says that *animum exaugeant* must refer to satisfaction, not distress. We have, however, in Plaut. *Stich.* 1, 1, 56, *maerore augeor*, where the reading does not seem doubtful. The elder copyists and editors seem not to have suspected *opiniones* so much as *exaugeant* (which

is a strengthened form and of rare occurrence). For in one of the Leyden MSS. *diminuant* is written over the word, and Faërn says that he found added in the Bembine MS. *quae me terreant.*

Fleckheisen writes *eam opinionem* instead of *opinionem hanc.* But doubtless *hanc* is the more appropriate word, cf. *Andr.* 3, 2, 31—2, *multa concurrunt simul qui conjecturam hanc nunc faciam.* The conjecture having been just named, and the concurring circumstances enumerated immediately afterwards, just as in this case.

235. **etiam caues.** "Cf. Pl. *Trin.* 514, *etiam taces,* 'Will you just be silent?'"—W. The question is a mild way of putting a command.

237. **Pergin,** etc. 'Oh, that's right! make up your mind before you know the truth.' An impatient exclamation in the form of a question, comp. 1006. For *siet* see on 65. For *quid veri siet* 'What the truth of the matter is' cf. 743 *quid rei est? Eun.* 652, 804.

240. **conantur,** 'starting,' sc. *conantur ire.* Conantur has by far the greatest MS. authority. Other readings are *comuntur,* '*dress their hair,*' and *cunctantur,* which arose from a note of Servius on Virg. *Aen.* iv. 133, *Reginam thalamo cunctantem,* where he refers to this passage in illustration. But he probably means merely to illustrate the sense from the habits of ladies as described in Comedy.

ACT II. SC. 3.

Dromo comes with Antiphila, but Syrus (Clitipho's slave) has brought Bacchis and her train. She is to be palmed off as Clinia's mistress, while Antiphila is to be put under the care of Clitipho's mother for a purpose not yet declared.

242. **sermones caedimus**: 'chatting.' "alternis loquimur," Westerhov: who quotes Priscian's authority for the Greek phrase, κόπτειν λόγους or ῥήματα, and the Scholiast on Eurip. *Hec.* 134, where κόπις = a wrangler. The English expression, "to chop logic," seems to have arisen from some idea of the sort. [Some MSS. are said to read *serimus,* which is against the metre, and was apparently suggested by Virg. *Aen.* v. 160, *multa inter se vario sermone serebant.*]

245. **impeditae,** 'laden,' *i.e.* with baggage and followers (*impedimenta*), like an army on the march.

246. **Men rogas?** Clitipho avoids an awkward question. 'Do you ask me, how should I know?'

249. **abi dum**: *dum* emphasizes *abi*, 'Off now, *at once*.'

251. **autem**: 'what on earth is the matter?' In questions *autem* expresses surprise or impatience. See 1001, and cf. Plaut. *Men*. 5, 2, 32, *Truc*. 2, 2, 11.

254. **quid turbae**: cf. 229, 237.

256. **eccos** = *ecce eos*: a colloquial contraction. Cf. *eccum*, 757, *eccam*, *Hecyr*. 522.

257. **interea loci**: 'meanwhile,' cf. Eun. 126, 255: as in the phrases *ad id locorum*, 'up to that time'; *inde loci*, 'since then,' etc., *locus* is here used in a temporal sense.

260. **quoius pudet et miseret**: 'toward whom I feel ashamed and am sorry.' This might mean, 'of which I am ashamed and sorry'; but *quoius* refers to *patri*. And the impersonal verb thus refers to the person injured, not to the injury done, as is more usual, cf. *Perii, pudet Philumenae*, *Hecyr*. 793 and Livy iii. 19, *pudet me deorum hominumque*. *miseret* is joined in the same construction by a zeugma. **cantabat**: *cantare* is here the Greek ὑμνεῖν, 'to say over and over again.' So τὰ ἀεὶ ὑμνούμενα = 'the common cant': 'what is always said.'

261. **aspellere** = *ab-pellere*, 'force me from her.' Bentley for *expellere*. Plaut. *Trin*. 3, 2, 46.

262. **gratum** here means 'that which wins favour,' "when it might have been gracious in me." Cf. *Eun*. 396.

266. **ex ipsâ re** = 'from the facts of the case.'

271. **alterae**, the archaic feminine form of *alteri*. Cf. *Phorm*. 928.

278. **pessulum**. "In Terence, by *pessulus* may be understood a single bolt which was pushed forwards without a key." —Bekker's *Gallus*, Exc. I. p. 282. Sometimes there were two, cf. Pl. *Aul*. 1, 2, 25, *Occlude sis fores ambobus pessulis*. *Ostium* and *fores* appear to be used synonymously.

287. **anuis**: the original form of the genitive of nouns of the fourth declension, later contracted to -ūs. Cf. Roby, *Lat. Gr*. 463, and *neglectu* for *-ui*, 357.

288. **sibi**, *i.e.* not to please lovers. Cf. Plaut. *Most*. 1, 3, 10—11, *Contempla amabo mea Scapha satin haec me uestis deceat. Volo me placere Philolachi, mea ocello meo patrono*.

289. 'With no false colour in her cheeks such as women use.' **malas** = 'cheeks.' The old reading of the line was

nulla malâ re esse expolitam muliebri. But though *mala res muliebris* is intelligible, *esse* has nothing to depend on, and cannot be defended. It seems to have been introduced as a means of filling up the metre, after the mistake had been made of reading *mala* for *malas*. The Venetian edition of 1479 has malā. Madvig (*Emendationes Latinae*, p. 15) would read *nulla malas arte expolitam muliebri.* But the emendation in the text is simpler. Madvig was not the first to see that *mala* was a mistake for *malas*, and not the feminine ablative of *malus*. The old commentators explained it in this way, and Fabritius proposed to read *nulla re malas expolita* (*-am?*) *muliebri*. Bentley got out of the difficulty (more suo) by introducing *interpolatam* (Plaut. *Most.* 1, 3, 145) for *esse expolitam;* and Fleckheisen supposes a line to be lost; and in this Wagner follows him.

The whole passage should be compared with *Phorm.* 105—6, *Nil aderat adjumenti ad pulchritudinem: Capillus passus, nudus pes, ipsa horrida, lacrymae, vestitus turpis.*

290. **prolixus, circum caput.** The omission of *et* in a climax is in Terence's manner (see on 110). Fleck. reads *prolixe et circum,* etc. Bentley wrote *capillus sparsus, promissus, circum caput.* For *sparsus* there is the evidence of Ausonius, *Idyl.* XII., *Totum opus hoc sparsum, crinis velut Antiphylae. pax;* but none for *promissus:* which may be the better word. But the question is, what did Terence write? not how might he have written better?

291. **pax,** παῦσαι, 'keep quiet.' Clinia seems about to interrupt. Cf. 718.

294. **texebat una.** Cf. v. 285. **pannis obsita.** Cf. *pannis annisque obsitum, Eun.* 236, and *obsitus illuvie et squalore,* Tac. *A.* iv. 28. *obsitus* is literally 'planted all over.'

297. **sordidatam et sordidam,** 'ill-clad and ill-kept.' *sordidatam* refers to the clothing, *sordidam* to the general condition of the maid's person. The same distinction is marked in the passage of Cicero quoted by St., *Pis.* 99, *nec minus laetabor cum te semper sordidum quam si paullisper sordidatum uiderem.* Madvig (*Emend. Lat.* p. 15) would read *horridam.*

299. **internuntii,** 'go-betweens': the plural masculine is used because a *class* is spoken of, not a particular individual. Cf. 151, 383, 966.

300. **eisdem.** I have retained the MS. reading, because I think there is point in *eisdem.* 'She evidently has no lovers,' Clitipho argues, 'because the same men who would try to seduce her would have bribed her maid, and evidently no one

has done so.' Fleckheisen, whom Wagner follows, reads *eis demunerarier*, a word that does not occur elsewhere.

301. **viam adfectant,** 'try to get at!' Cf. Virg. *G.* iv. 562, *viamque adfectat Olympo.*

302. **falsam gratiam inire,** 'Don't tell what is false just to please me.' The phrase is *ab aliquo inire gratiam*, Cic. *Verr.* 2, 16, 113.

308. **prae gaudio,** 'for joy.' Cf. *prae aegritudine,* 123.

310. **altera,** sc. Bacchis. Cf. sup. 371.

311. **Bacchidem,** sc. *adduxisti?*

312. **ad nos**: sc. 'to our house,' cf. 174.

315. **laudem,** 'glory,' referring to *memorabile* in v. 314.

317. **facias illo,** cf. 332. 'To do anything with a person or thing' is expressed by *facere* with *de*, and more frequently with the simple ablative or dative.—Zumpt, § 491.

319. **mitte,** *i.e.* 'never mind expostulating, let us have your explanation at once.'

322. **quod des illi,** "for you to give her," sc. Bacchis. It is Syrus' plot for procuring this money which leads to all the entanglement of the piece. **effici,** 'to be got out of' some one, cf. 584.

323. **haud stulte sapis**=*sanè sapis* 'your wisdom is no folly!' *stulte sapis*, a comic ὀξύμωρον. Cf. auctus damno, 638.

324. **contingo** is commonly used in a good sense, *accido* in a bad. Cf. Sen. *Ep.* 110, § 3: *scis plura mala contingere nobis quam accidere* ('misfortunes are oftener a blessing than a curse'). Vid. Mayor's note to Cic. *Phil.* 2, § 17.

325. **haec,** sc. *pericula.* **illis,** i.e. *amare, potiri* etc.

332. **cedo**: *cĕdo* an old imperative form with plural *cette* [Plaut. *Merc.* 5, 4, 4, but the pl. does not occur in Terence] equivalent to *da* or *dic.*—Zumpt, § 223.

336. **vera causast**: 'there is a good reason for it.' W., following Loman, reads *verum*, and says that the sense requires it. But the sense is quite complete, and more forcibly expressed by the omission of a conjunction. For the sense of *vera* cf. 990.

337. **firmi,** 'reliable.' Cf. Sall. *J.* 64, *firmiora videntur,* 'the arguments seemed the more to be relied upon' (St.).

339. **obsecro** came colloquially to be used as a mere expletive, expressing earnestness, joy, or alarm, v. Ramsay's *Mostell.* Exc. 13, p. 240.

842. **in aurem utramuis...dormias**: 'So that you may sleep at your ease on whichever ear you please.' This proverbial expression means to be in perfect security. Comp. Plaut. *Pseud.* 1, 1, 121, Ps. *de istac re in oculum utrumvis conquiescit.* Ca. *Oculum anne in aurem?* Ps. *At hoc pervolgatum est nimis.* Ps. 'He's sleeping on either eye in that matter.' Ca. 'You mean either ear, don't you?' Ps. 'Oh, that's too hackneyed an expression.' This proverb is referred to by Pliny (*Ep.* 4, 29) *nihil est quod in dextram aurem fiducia mei dormias.* And Facciolati quotes the Greek ἐπ' ἀμφότερα τὰ ὦτα καθεύδειν. For the sense of **dormiunt**, cf. 731, where *dormiunt*='they feel secure.' We have a proverbial expression of an opposite meaning, "to sleep with one ear open."

843—845—847. Clinias finishes each of his sentences in spite of interruptions.

844. Syrus hereupon pretends to be going away.

846. **istuc**, 'that which *you* know of,' *i.e.* go and send back Bacchis.

849. **Concaluit.** 'He has warmed,' *i.e.* I have roused his desires by threatening to take away Bacchis. Syrus says this aside and stops, and pretends to be overpersuaded to return.

852. *i.e.* Mind you so conduct the case as to keep *my*self and *your*self out of trouble.

856. **uerba...uerbera**, there is of course a play on these words; the same pun occurs in Plaut. *Men.* 5, 6, 13. **huic homini** is the Greek τῷδε=*mihi* ('your humble servant.' Patrick). Cf. 564.

857. **neglectu** for *neglectui*, 'this is no matter for neglect,' the dative case. In Sallust *Jug.* 6, we have *luxu* for luxui: this form also occurs several times in Caesar, who is said by Gellius (4, 19) to have sanctioned it exclusively. Zumpt, § 81; Lucil. fr. 135, *anu noceo,* though inf. 640 we have *anui.*

858. **scilicet facturum**, 'Of course I will do so.' *scilicet* has here the construction which its composition properly warrants: either *sci-licet*, 'know, you may;' or *scire-licet*, as Lucr. writes it, ii. 809. Cf. 856 and 892.

860. **necessus** is said to be old genitive for *necessis*, vid. Munro, Lucr. vi. 815. Cf. *Eun.* 5, 5, 28, *ut sit necessus*, lit. 'that there is of necessity': 'it is a matter of necessity.'

861. **titubet**, 'trip in playing her part,' lit. 'stumble.' In the same sense exactly Plaut. *Mil.* 247 *praecipiundumst...ne titubet.* Cf. Hor. *Epist.* 1, 13, 19: to Asella, *vade, cave ne titubes mandataque frangas.*

363. **quos** = 'what sort of people!" *quos* = *quales*.—W.

366. **arte**. Cf. 226. **noctem**, Mayor on *Iuv*. i. 38.

368. **gratissumum**. Cf. supr. v. 262, note. **hoc**, *i.e.* her coming to you in spite of many other solicitations.

369. **sis** = *si vis*. The uncontracted *si vis* is found *Adelph*. 184. Its expressing a civil or peremptory request depends on the tone in which it is uttered. Here it is somewhat peremptory, a mixture of command and entreaty. Vid. Rams. *Most*. Exc. 13, p. 237. **ruas**, intransitive.

372. **inuersa uerba...euersas ceruicis**, 'double entendres and side glances.' *inversa verba* is used of words of doubtful meaning. Cf. Lucr. i. 642, *admirantur amantque Inversis quae sub verbis latitantia cernunt*. There is a play on the words *inversa*, *eversas* hardly amounting to a pun.

373. **abstine**: 'abstain from,' more literally 'keep at a distance'—the thing from which one holds aloof being expressed by the accusative. Cf. Plaut. *Men*. 5, 6, 17, *ut culpam abstineam*. *Trinum*. 2, 1, 42, *amor est abstinendus*. The more regular construction is the accusative of the person or part held aloof, the ablative of the thing abstained from. Cf. 565. *Hecyr*. 411, *eâ me abstinuisse*.

376. On Bacchis appearing, Clitipho forgets his bargain and springs to meet her. Syrus holds him back. Hence the exclamation, *cur retines?*

379. **saltem salutem**: 'at least let me say how d'ye do to her!' *saltem sine ut ei salutem dem*.

380. **Quid istic?** 'What about him?' pointing to Clinia. *istic* for *iste-ce*, cf. *illic* 199.

Act II. Sc. 4.

It having been arranged that Bacchis is to pass as Clinia's love, and that Clitipho is to take himself off for a time out of the way, Clitipho quits the stage, leaving Syrus and Clinia together. Then Bacchis and Antiphila enter conversing. After a short conversation between the women, Antiphila and Clinia see and recognise each other: they greet each other affectionately, and then Syrus hurries them all into Chremes' house, and the scene closes. The stage is apparently left empty for the first time, as it is again at the end of Act IV.

381. **Edepol**, 'by Pollux,' 'in good truth,' an oath said to be originally confined to women, but it was afterwards at any rate used by men also. v. Gell. 11, 6.

382. **formae.** *Consimilis* is generally without case, but admits either the genitive or dative after it. Cf. 1024, Pl. *Capt.* 4, 2, *Cui homini nemo est consimilis.* For construction with gen. see Plaut. *Capt.* 1, 2, 7, and 14, *avis ferae cons.*, and below 394. In the passage quoted by W. to prove the form *isti* (which he reads) for *istius*, the reading is disputed, Pl. *Truc.* 5, 38.

384. The Scholiast on the Bembine MS. quotes the corresponding line of Menander, ἀνδρὸς χαρακτὴρ ἐκ λόγου γνωρίζεται.—W.

386. **adeo.** Vid. 54 note.

385—390. Bacchis excuses the unfavourable contrast between her grasping and Antiphila's disinterested character, by the usual plea of necessity. 'It is very easy for you virtuous women to let no money influence you, for you have a sure provision in the fidelity of your lover,—ours only love us while we are good-looking; therefore unless we get money while we can, we must starve when our bloom is past.' It is like Becky Sharpe in *Vanity Fair*, saying, "I think *I* could be virtuous on four thousand a-year."

388. **bonas,** 'disinterested,' seems here to refer especially to conduct regarding money. The use of *bonitas* Tac. *Hist.* i. 52 is not unlike this.

389. **amatores,** ironical. 'Our so-called lovers, who are only *cultores* after all.'

391. **nisi si,** a pleonasm nearly equivalent to *nisi.* Cf. Cic. *Phil.* 2, 28, 70, *nisi si tu es solus Antonius*, where see Mayor's note. **desertae,** *i.e.* 'without lovers and therefore in want.'

393. **mos consimilis uostrum,** lit. 'like you;' we should say 'like yours;' but this idiom, whereby a part of one thing is compared to the whole of another, instead of its corresponding part, is common in both Greek and Latin, cf. 1024. **hi,** *i.e.* this *class* of lovers.

394. **utrique,** the masculine plural still used because a *class* is intended. See on 298. **beneficio...ab utrisque,** both extensions of the predicate contained in *devincimini:* the former denoting the 'instrument,' the latter the 'agent.'

400. **tui carendum,** elsewhere *careo* is constructed with abl. Cf. 137, 357, in Plaut. *Curc.* 1, 2, 49, it has the accusative, but perhaps that is a case of attraction.

401. **Hocin,** etc., 'To think I am so unhappy as not to be able to enjoy such a heart in my own way.' Cf. 504 and *Eun.*

644, *Hocine tam audax facinus facere esse ausum!* "To think of his having dared to commit so audacious a crime!" This use of the infinitive in an exclamatory sentence may be compared with a similar use in Greek. See Arist. *Nub.* 268, τὸ δὲ μηδὲ κυνῆν οἴκοθεν ἐλθεῖν ἐμὲ τὸν κακοδαίμον' ἔχοντα. "To think of my being so unlucky as to have come from home without even my cap!" 819, τὸ Δία νομίζειν ὄντα τηλικουτονί, "to think of believing in Zeus at your age!" *Aves* 5, τὸ δ' ἐμὲ κορώνῃ πειθόμενον τὸν ἄθλιον | ὁδοῦ περιελθεῖν στάδια πλεῖν ἢ χίλια. "To think of my being so miserable as to have gone a round of more than a thousand stades in obedience to a raven!"

401. **frui ingenium**, cf. note to 66.

403. *Immo ut patrem tuom uidi esse habitum, diu etiam turbas dabit.* "So far from that,—according to what I see your father's disposition to be, he will give you trouble for a good while yet." For the sense of *ut* cf. 436, *Non tu dixisti ut essem. Habitum esse* for *se habere* is unusual but intelligible, and there seems little gained by altering it to **habitu esse**, as Madvig does [*Emendat. Lat.* p. 15]. Fleckheisen adopts an emendation **turbas** for **duras**, which Madvig thinks unnecessary. *Dare turbas* occurs elsewhere in Terence, and *dare duras* does not; but that will hardly justify the change. *Duras* is usually explained as standing for *duras partes;* but Madvig explains it as *duras aures*, "ears deaf to entreaties." But see *Eun.* 354, *Duras fratris partes praedicas.* **Immo** has always a negative or corrective sense. Here it corrects *meo modo frui*, 'Enjoy her in your own way! far from that; your father will prevent that for some time.'

We must notice that Syrus is either purposely misrepresenting Menedemus' state of feeling, or being in ignorance of it hazards a statement to induce Clinia to keep up the concealment long enough to enable him to execute his plan of getting the money.

403. **Ah, retine me**, 'Hold me up (I faint)!' Antiphila sees Clinia, and utters a long startled cry, as though the unexpected joy were too much for her.

404. **Disperii perii**: *perii!* as a mere exclamation of surprise, whether agreeable or otherwise, we have had before, 220, 246. For the strengthened form, *disperii!* compare 970. **amabo**, 'Pray!' like *sis*, varies in meaning according to the tone in which it is uttered. Here it is said coaxingly, as one woman would speak to another whom she saw frightened and faint: and this Ellis (on *Catul.* 32, 1) shows to be its proper

use. He quotes Cic. *Att.* 16, 2, 2, *Sed amabo te, mi Attice* (*videsne quam blande?*). Its original meaning was, 'I will love you if you do what I ask.' But it came to mean "I pray you" so completely as to take the construction of *oro*. Cf. *Eun.* 537, *Amabo ut illuc transeas*, 'I pray you to pass over thither.'

406. **anime mi**: 'my darling!' For various terms of endearment found in the Comic writers see Ramsay's *Mostell.*, p. 280. These greetings are dull and commonplace enough for two lovers so long separated; but we must remember that they are in company, and that Terence aims at representing real life, and would avoid exaggeration; the words therefore are to be judged of by remembering how awkward and inane first greetings usually are. **Vt uales?** 'How do you do?' No more expecting an answer than our own phrase. Pl. *Trin.* 1, 2, 10, M. *Et tu salve.* CA. *Ut vales Megaronides?*

408. **maxume exoptatam animo**, 'for whom my soul has ardently longed above everything.' So *Andr.* 20 *exoptat* 'he wishes from the bottom of his heart.' Cf. *ex animo* 959. See Ellis on *Cat.* 64, 372.

409. **Ite intro**: 'go indoors,' *i.e.* into Chremes' house. **senex** is Chremes. They all go in, and the stage is left empty for a time.

ACT III. SC. 1.

All left the stage at the end of the last Act. Before this Act begins a night has passed. Chremes has entertained Bacchis at the *Coena*, and found her a very exacting and expensive guest. He comes out at daybreak to see Menedemus and warn him of the ruinous expense coming on him if he permits Clinia to associate with Bacchis. Menedemus comes out of doors at the same time, not having been able to sleep for anxiety and longing to his son.

Chremes persuades him to allow the young people by the help of the slaves to cheat him out of the money they want rather than give it them openly. By this means some limit will be put to the expense.

They enter from different doors, and in such manner as not to see each other at first. From 410—420 Chremes soliloquizes: from 421—426 Menedemus also soliloquizes.

410. **Luciscit hoc**: 'See! the day is breaking.' *Hoc*, sc. *caelum*. The original idea was no doubt that of pointing to the sky; but there is no need to suppose that this was always

done. Plaut. *Amph.* 1, 3, 45, *Eamus: luciscit hoc jam.* *Curc.* 1, 2, 26, *Hoc quidem Edepol haud multo post luce lucebit.* *Miles,* 2, 2, 65. *Vigila inquam! expergiscere, inquam! lucet hoc inquam.* Roby §§ 1423, 1431. **Cesso**: 'why hesitate,' or 'shall I delay?' In English the future is more common. In Lat. *cesso,* the present, is the invariable idiom.

414. **celem.** Cf. note to 129.

421. **natus sum**: 'I am by nature.' See Madvig's emendation on v. 645.

422. **diem** is 'lapse of time.' For this sense of *dies* and the general sentiment, cf. Cic. *Tusc.* 3, 22, 53, *dies, quae procedens mitigat* (*aegritudinem*); cf. also Cic. *ad Div.* 1, 6; *Nat. D.* 2, 2, 5. And Hor. *Ep.* 2, 1, 34, *Si meliora dies ut vina poemata reddit.*

423. **cotidie.** In *quotidie* there is allusion to *diem,* in v. 422. **augescit**: 'grows greater.' So *maturesco* (*maturus*) 'I grow ripe,' compared with *maturo,* 'I make ripe.' Though common in later Latin it is not used again by Terence or by Plautus.

429. **Numquid audiuisti**: 'You haven't heard anything, have you?' Cf. *Adelph.* 247, *Numquid vis quin abeam?* "You don't wish anything, do you, except for me to go away?" Menedemus is incredulous.

433. **etiam,** 'as yet,' cf. 188.

434. **fugitat** expresses continuous action. 'He studiously avoids.' 'Keeps out of the way of.'

436. **tu** is emphatic: 'you who knew so well.' **ut essem**: 'how I was disposed.' Cf. 402.

437. **pessume in te atque in illum consulis**: 'you take the worst course possible both for your own interests and his.' *Consulere in aliquem* is an unusual phrase, not parallel to the phrases found elsewhere, *consulere in longitudinem* (inf. 963), and *consulere in commune* (*And.* 548). Conf. Plaut. *Aul.* 3, 5, 11, *in maximam populi partem est optimum,* and Wagner's note there.

438. **uicto,** 'subdued,' and therefore 'easy.' We have had *victus* of the person (114). It is joined with *animus* in *Hecyr.* 93, though as a participle and with a different meaning.

442. **fraudem,** 'mistake'; for this sense of *fraus,* cf. *Andr.* 911 *imperitos in fraudem allicis.*

444. **commetare**: 'frequent the company of.' *commeto* is a frequentative form of *commeo.*

446—448. This all arises from Chremes having mistaken Bacchis for Antiphila.

446. **coacta ingratiis**: another instance of Terence's manner of omitting a conjunction in a climax. 'Forced, yes, against her will,' see on 113. This, however, is a common phrase.

447. **postillā**, like praetereā, posteā, etc. some consider to be a corruption of *postillam.* Some regard *illa* as the ablative. See Key, § 812, Roby, § 509.

448. **Nunc** answers of course to *primum olim* in v. 443. **intertrimento**: *intertrimentum* is properly the waste of gold or silver in working it (παράτριμμα). Cf. Varr. *L. L.* 4, *sub fin.* Intertrimentum *ab eo quod duo inter se trita sunt et deminuta:* "intertrimentum, so called because two pieces (of metal) are rubbed together and worn down." It hence was used generally for any 'loss, waste, or detriment.' Cf. Cic. *Verr.* 3, 50.

450. **instructa ad perniciem**, *i.e.* 'taught by her experience as a courtezan all the arts which can ruin a man.' Cf. Plaut. *Bacch.* 3, 1, 6, *omnis ad perniciem instructa domus. Hec.* 203 (St.) *doctae ad militiam.*

451. **plus decem ancillas**: for *plus* used without affecting the construction, cf. note on 198. Plaut. *Trin.* 2, 1, 28, gives the retinue of a courtezan, *ducitur familia tota: Vestispicae, unctor, auri custos, flabelliferae, sandaligerulae, cantrices, cistellatrices, nuntii, renuntii, raptores panis et peni.* Exactly ten kinds.

452. **satrapa** (σατράπης): a Persian viceroy of a province. Their great wealth,—which the Greeks often had practical proof of in the way of enormous bribes,—made their name become synonymous for a great or rich man. Our use of the word *Nabob* would perhaps represent it.

454. **nedum**: 'to say nothing of your being able.' The conjunction *nedum* receives its meaning from the negative *ne,* and accordingly governs the subjunctive. Zumpt, § 573.

457. **pytisando**: 'in tasting.' Pytisso = πυτίζειν 'to spit': here, 'to spit out wine after tasting.' Cf. Juvenal xi. 175: *qui Lacedaemonium pytismate lubricat orbem*: where see Mayor's note.

459. **sodes** 'please' was regarded by the Roman themselves as a contraction of *si audes:* thus Cic. *Or.* 45, § 154, *Libenter etiam copulando verba jungebant,* ut '*sodes*' pro '*si audes,*' '*sis*'

pro '*si vis*.' The uncontracted form is found in Plaut. *Trin.* 2, 1, 17, *Da mihi hoc, mel meum, si me amas, si audes.* Vid. Rams. *Most.* Exc. 13, p. 236.

460. **dolia... releui**: 'I rubbed the pitch (*relino*) off all my jars of wine.' *Dolium* is the large jar—sometimes containing 18 *amphorae*—into which new wine was put previous to its being drawn off into the *amphorae* in which it was kept. The *dolium* was made of baked earth. It is here apparently used loosely for any sort of jars, especially *amphorae*, v. Rich, *Comp. to Lat. Dict.*: for **releui** cf. Virg. *G.* iv. 229. **serias**: the *seria* was a much smaller vessel, also of earthenware; it had a full body terminated by a narrow neck. Our 'bottle' is perhaps the nearest equivalent.

461. **habuit**, Bentl. for *habui*, "she kept them all busy," sc. Bacchis.

462. **exedent**: 'eat up,' 'eat out of house and home,' as we say. Cf. *Eun.* 1087, *hunc comedendum et ebibendum vobis propino.* Cf. sup. 355.

468. **Vt ne** "is a pleonasm not differing perceptibly from *ne*, except that it occurs chiefly in solemn discourse, and hence especially in laws." Zumpt, § 347: it does not occur with verbs of 'fear.' Id. § 535.

470. **ut des**: the construction is *facias ut des*: *facias* being understood from *faciam* above.

471. **techinis**, the Latinised form of τέχναις. W. compares *drachuma* for δραχμή; Alcumena for Ἀλκμήνη. See his note on *Andr.* 451.

472. **ibi esse**, *i.e.* 'are engaged in the design of tricking you.' Cf. 1063, 983, and *Hecyr.* 114 *Ausculta.* PH. *Istic sum*, 'I am doing so.' The humour of the passage consists in Chremes, who is so *perspicax* in those matters, having got scent of a plot, of which he warns Menedemus solemnly, little knowing that it is against himself.

473. **illo uostro**, sc. Dromo.

475. **talentum**: 1 talent = 60 minae.

481. **fenestram**, 'a loop-hole.' Facciolati quotes Suet. *Tib.* 28, *si hanc fenestram aperueritis, nihil aliud agi sinetis.*

484—5. Bentley wished to reject both these verses, as the mere addition made from the notes of a critic who illustrated the passage by this general sentiment.

487. **denegaris**, i. e. *denegaveris*, 'suppose you have refused.'

492. **quaero—qui restituerem.** 'While I tried to hit on a plan for restoring your son to you.' *quaero* is strictly an historical present, and the historical present is sometimes followed by the imperf. subjunctive in the dependent clause. Cf. Virg. *G.* iii. 359, Simul alta *jubet* discedere late Flumina qua juvenis gressus *inferret.* Roby 1517.

500. **arbitrum**: *διαιτήτην.* The word must be explained by reference to Athenian customs, not Roman. At Athens a certain number of public arbitrators were chosen from each *phyle*, from whose decision there was an appeal to a regular court; but the parties might agree to select anyone they chose to act as arbitrator, in which case there was no appeal. This seems to be the case in the present instance: v. Hermann's *Political Antiquities of Greece*, § 145. For the Roman *arbitri*, see Cic. *Rosc. Com.* ch. 4.

503. Chremes goes out, and re-enters at verse 507.

503. **Ita comparatam**, etc. 'To think that all men's nature is so constituted that, etc.' For this use of the infinitive cf. note on 401.

505. Parry quotes the lines of Menander:

> *οὐδεὶς ἐφ' αὑτοῦ τὰ κακὰ συνορᾷ, Πάμφιλε,*
> *σαφῶς, ἑτέρου δ' ἀσχημονοῦντος ὄψεται.*

511. **congruere.** The metre, as the line originally stood, *ne nos inter nos congruere sentiant*, requires *congruēre*, which supposes a form *congrueo*, not otherwise known. Various emendations have therefore been proposed. The real difficulty is in the sense of *congruo*, as Bentley points out; for it means 'to be in harmony,' *concorditer vivere*, not 'plot together.' Bentley wrote *consentire*, which Wagner says was not used before the time of Cicero, and he rejects Bentley's quotation of Plaut. *Casin.* pr. 59 on the ground that it is not written by Plautus, but by some one after Terence's time for a fresh representation. But he overlooks the fact that Bentley quotes another passage, *Pseud.* 1, 5, 125, *Quid si hice inter se consenserunt*, which is not doubtful and fully justifies the use of the word. However, I think in such a case the reading is to be decided by evidence of what Terence wrote, not by conjecture of what he had better have written. And so long as the metre is satisfied it is dangerous to reject a word such as *congruere*, because its use is unusual and somewhat hard to justify, when it is supported by all copies. *Ne nos*met *inter nos congrŭere sentiant* is a conjecture quoted by Bentley, and is a very slight alteration, and the *nosmet* is very properly emphatic. "We

know that they have an understanding between *them*, don't let them see that there is one between *us*." For *nos nosmet* cf. Pl. *Truc.* 1, 1, 38.

The use of a word milder than the sense requires is a very common characteristic of comic language; it is not therefore unintelligible that when Chremes means 'plot together' he should only say 'get on together.' So in 420 *obsequi* 'show courtesy to' or 'give in to' is used when he means 'do a good turn to' or 'serve the interest of.' Might it be suggested to read *Ne nos inter nos congruere* **senes sciant**, comparing 417 and 420? [Menedemus now leaves the stage.]

ACT III. SC. 2.

Menedemus re-enters the house, leaving Chremes on the stage alone. To him enters Syrus, whom Chremes immediately instructs to act with Clinia's slave Dromo to carry out the plan he had suggested to Menedemus, *i.e.* to get money out of Menedemus by apparent trickery. Syrus had in his head a plan for cheating Chremes himself out of some money for Clitipho. He therefore warns Chremes that he is not to be over much enraged if some day his lessons are turned against himself.

512. **inueniendum es.** Bentley for *est:* he explains that Syrus is addressing the money which he has *not* got. Cf. 4, 2, 11, *Retraham hercle opinor ad me idem illud fugitivum argentum.* Syrus says, 'Dodge me as you will, I must catch you, friend money!'

513. **intendenda,** metaphor from toils stretched to catch animals. Rams. *Most.* Exc. p. 272.

514. We must suppose Chremes again concealed by the opening door from the slave who is coming out.

516. Chremes still does not understand that he himself is the victim of Syrus' plots. **prouincia,** contracted from *providentia*, is any office or charge entrusted to one. Cf. Cic. *Sull.* 18, *sibi provinciam depoposcit ut me in meo lectulo trucidaret*, 'the office of killing me.' Cf. also Plaut. *Capt.* 3, 1, 14, *provincia parasitorum*, 'the business of the parasites.'

518. **Quid tu,** sc. agis: 'How are you?' seems to expect an answer more than the common greeting *Vt uales?* (406). See Pl. *Curc.* 2, 1, 20, *Salveto. Quid agis?* CA. *Vivo.*

518. **Recte,** 'oh! all right!' Syrus tries to turn the subject, to avoid awkward questions from Chremes. See on 228.

521. **Aquilae senectus.** Facciolati quotes two explanations of this proverb. 1. That it is applied to old men who are fond of drink, from a tradition that in its old age, its beak becoming too crooked to tear, the eagle lives on the blood only of its prey. 2. That it is synonymous with 'a green old age,' because of the long-continued vigour of the eagle. Parry quotes a Greek proverb, ἀετοῦ γῆρας κορύδου νεότης, 'the eagle's age is as fresh as the lark's youth.' The application here is either 'you seemed to me to drink like an old eagle,' or, 'you seemed to be as fresh to your work (*i.e.* drinking) as an old eagle.' Cf. Shakespeare, *Timon*, 4, 3, 222:

"Will these mossed trees
That have outlived the eagle, page thy heels?"

heia: 'Well! well!'—*heia*, or as it is sometimes written *eja*, like other exclamatory particles, differs in sense according to the tone of its utterance. Here it expresses that half-affected disclaimer which a man makes to a compliment which pleases him. Cf. Plaut. *Miles*, 1141, *Non sum dignus prae te, ut figam palum in parietem.* Ac. *Heia vero!* Syrus sees that he has put Chremes in a good temper, and therefore he ventures to introduce the subject of Bacchis. It occurs again in a somewhat different sense in 1063.

522. **faceta**: 'well-bred,' *facetus* is the opposite of *rusticus*.

523. **luculenta**: 'bright and graceful.' Cf. Plaut. *Mil.* 4, 1, 12, *luculenta et festiva femina.* **sic satis**: 'Oh, pretty well.' The words and tone express depreciation. Cf. 457. For the sense of *sic* conf. *Phorm.* 145, *Quid rei gerit?* Ge. *Sic tenuiter.* "How is he getting on?" Ge. "So, so, poorly." *Andr.* 804, *satine recte?* M. *nosne? sic.* "Is all going on well?" M. "Do you mean with us? So-so."

524. **nunc** = 'now-a-days.' Syrus takes his tone from Chremes, and flatters the old man, a *laudator temporis acti*, by hinting that of course in his young days women were handsomer. Bentl.

525. **deperit hanc**: *depereo*, though an intransitive verb, takes in this sense of 'dying for love of' an accusative: like *ardeo*, Virg. *Ecl.* 2, 1, *ardebat Alexin.*

526. **aridum**: "the idea is taken from a dry unfruitful soil."—Parry.

529. **Quid ego ni sciam**: for *quidni ego sciam?*

530. **pistrino.** "When a slave belonging to the *Familia Urbana* had committed some unpardonable offence, or was found to be of habits incorrigibly bad, he was transferred to

the *Familia Rustica*, and was sent to the country...The sort of toil most frequently referred to is working in the mills where the corn is husked and ground (*pistrinum—mola*), and this task was probably generally assigned to refractory town slaves, because no more skill was necessary than is required in turning a modern treadmill or prison-crank." Ramsay, *Most.* Excur. 15, p. 256. Cf. *Phorm.* 248, *erus si redierit molendumst in pistrino.* Plaut. *As.* 1, 1, 16, *Num me illuc ducis ubi lapis lapidem terit.* Hor. *Sat.* 2, 7, 117, *Ocius hinc te Ni rapis, accedes opera agro nona Sabino.* **istunc**, referring as usual to the second person: 'that friend of yours.'

536. **Garris** (ληρεῖς) 'you don't mean what you say!'

538. **quippini?** = "of course." Madvig for *quippe qui.*

540. **Vel**: 'for instance,' cf. 806. The MS. reading is *jam huic.* This destroys the metre. Bentley remedied this by reading *huic jam;* Fleck. by inserting *vel.* Chremes and Syrus are at cross purposes: Chremes, while by these doctrines he wishes to hint to Syrus the proper course to take in regard to Menedemus, does not understand that his philosophy exactly suits Syrus' designs against himself.

541. **illaec**, an old form of *illa*, arising from the addition of the demonstrative particle *ce.* Roby, § 374. It is the neuter plural, as we had the nominative *illic* in 199. See note.

542. **quo lubeat magis**: 'so that I have less qualms,' *i.e.* in deceiving him.

544. **tolerare**: 'put up with,' equivalent to *sufferre* v. 453. The meaning given by Stalb. 'provide for' seems later. There is no other instance of it in Terence. In Plaut. *Aul.* 4, 1, 12, it means to 'relieve,' 'support.' And in *Trin.* 3, 2, 61, *tolerare munia* = "to do your duty," "to support your necessary expenses."

Wagner reads the line

Abeat, quum hic tolerare ejus sumptus non queat,

because as it stands *abeat* and *queat* have different subjects, 'the son' and 'the father.' Bentley substitutes *abigat* for *abeat.* But Fleck. keeps the MS. reading *tolerare illius* [not *hujus* as W. says]; and I think this is safest. *Illius* refers to Bacchis. Translate: '[Is Dromo waiting] until he (i.e. Clinia) run away again because he can't stand the expense she puts him to?' He supposes Clinia to be about to run away (or rather he wishes Syrus to suppose it) because he fails to get from his father money to supply the demands of Bacchis.

Syrus is supposed not to know how eager Menedemus is to give it; and Chremes therefore urges him to persuade Dromo to get it by a trick from the father lest his son Clinia run away again for want of it; whom Chremes supposes to be in exactly the same plight as his own son Clitipho really is, v. 227—229.

545. **ad**, 'with a view to': as a means of approaching, or coming upon the old man.

549. **Non est mentiri meum**: 'it is not my character to lie,' *i.e.* you may depend upon my doing what I say, *i.e.* helping Clinia. Cf. 782, *non meast simulatio.* Cf. Pl. *Trin.* 1, 2, 86, CA. *Quid feci?* M. *quod homo nequam.* CA. *non istuc meum est.*

553. **Non usus ueniet**: 'It will not be necessary'; *usus venit*='it is necessary'; *usu venit*='it happens.' So *usus est* frequently=*opus est.* Cf. 80.

555. **siquid, nequid**, *i.e.* si quid simile tuus filius faciat, ne quid cessaveris eadem haec meminisse: *i.e.* 'I only bargained that if your son *should* act as Clinia is acting, you should not disavow your own doctrines.'

556. **ne**, written also *nae.* 'In good truth!' **si usus veniat**: quoting ironically Chremes' own words, v. 553.

558. **istuc age.** 'Go on with what you have in hand.'—[Exit Chremes.]

559. **commodius**: 'more to my purpose.' 'Conveniently.' Syrus is soliloquizing. Cf. 685.

ACT III. SC. 3.

Chremes had left Syrus and gone into his house. But what he saw there brings him out again very quickly. He had found Clitipho making love to Bacchis, whom he imagined to be Clinia's mistress. This doesn't suggest the real truth to him; but he thinks it a mere piece of ill-breeding and incontinence on the young man's part, whom he lectures on the duties of a friend and host in regard to a guest's mistress. And he takes the opportunity of remarking on his behaviour in the same respect at last night's *caena.* Clitipho has been forgetting the part he promised Syrus to play, who accordingly affects to join in the father's indignant scolding; and Clitipho is sent off out of the way. Syrus then explains to Chremes his first plot for getting money from Menedemus. He is

going to pretend that Antiphila is a captive girl whom it would be worth Menedemus' while to buy for the profit to be made of her ransom. Chremes thinks it won't do.

564. **hisce oculis**, 'I saw you with my own eyes,'=*τοῖσδε τοῖς ὄμμασι*. Cf. 356 *huic*=*τῷδε*. Cf. Plaut. *Mil.* 290, *Vidi.* PA. *Tutine?* SC. *Egomet duobus hisce oculis.* 368. PH. *Jam vidisti?* SC. *Atque his quidem oculis.*

567. **subigitare**: 'make advances to.' Cf. Plaut. *Miles*, 649. Considered a breach of etiquette.

568. **Vel.** Cf. 340.

569—570. Chrĕmes, still under his mistake about Bacchis, says that he was afraid of Clinia revenging the insult offered to him by Clitopho's advances to his mistress.

570. **amantis: animum aduortunt.** This is Bentley's reading for *amantium animum: advortunt* etc., *animum-advortunt* together make a transitive verb. It is often used with the sense of 'noticing for the purpose of avenging.' **censeas**: the subjunctive is used because there is a statement of a general fact. It is not 'those particular (definite) things which you don't take into account': but generally, 'such things as you wouldn't take into account.'

573. **fert.** Cf. 215, note.

578. **nostrumst**: 'it becomes us' (as his hosts and as gentlemen). Cf. 782, *non meast simulatio.*

579. **haec ego praecipio tibi**: 'Are these my instructions to you?' Syrus speaks with double meaning. Clitipho is to understand the words to refer to their arrangements for the plot, Chremes of moral advice given by Syrus.

580. **Tace sodes.** Clitipho is afraid Syrus will betray him; whereas the latter has taken care that his language shall mystify Chremes, and make him believe that he is only joining in his reproof of his son.

582. **quin mihi molestum**, 'I too was annoyed at it': still with the double meaning, one for Chremes, the other for Clitipho. The former only understands that Syrus joins him in virtuous disapproval of the young man's behaviour; the latter that Syrus is displeased at the way he has nearly ruined their plot.

583. **una accedundi** etc., "Can't you 'go near them,' as you say, without taking such liberties?"

584. **actum est**: 'it is all up with us!' spoken aside.

585. Cf. 302 with 584, **effecero** 'Before I have got the money out of him.' 'Chremes, will you take a fool's advice?'

588. **Deambulatum** 'to take a walk,' cf. *deambulatio* 806. It seems to be the word for taking a set walk for exercise, whereas *ambulare* refers merely to the *action* of walking. *Quum satis deambulatum erit quiescemus*, Cic. *Leg.* 1, 3, 14.

591. **censen uero.** It is not likely that Clitipho gives Syrus 'a summary castigation,' as Parry says, in his father's presence, but he probably makes some threatening gesture, to which Syrus tauntingly says *Censen vero?* 'Would you though' in our slang phrase.

593—4. This high moral tone Syrus of course adopts further to blind Chremes.

595. **tecum egi.** 'I talked to you about.'

596. **Aut est** is Bentley's emendation for *repperisti*, which makes the line too long by a foot. Fleck. adopts it and nothing better has been proposed. Transl. 'Have you hit on anything satisfactory, or have you not done so yet?' **Nondum etiam,** 'not yet.' The combination is common in Terence [see *Andr.* 201, 807. *Hecyr.* 192, 745.]. But sometimes *nondum* stands alone. *Phorm.* 147, DA. *Pater ejus rediit an non?* GE. *non dum.* Sometimes *dum* is omitted. *nunquam etiam Eun.* 1092. *haud etiam* Plaut. *Mil.* 1400. Sometimes the order is reversed *neque etiam dum* supr. 230. In these cases *dum* partakes of the nature of an enclitic, not exactly reproducible in our language. It is often joined to imperatives, e.g. *abi dum* supr. 249.

De fallacia, see v. 533.

599. **Immo** (cf. 770 and *Eun.* 355) here too retains something of that negative sense which it has been already remarked is always conveyed by it. Chremes says 'she seems a very bad woman indeed,'—Syrus answers: 'Nay, but not only in the sense you mean, you only go on what you have seen: if you knew what I know then you might say so.' For an example of this use of *immo* fully developed, see Plaut. *Mil.* 634—6, PL. *benignitas quidem hujus oppido adulescentulist.* PE. *Immo, hospes, magis quum periculum facies, magis nosces meam comitatem erga te.*

603. **arrabonist.** ἀῤῥαβών is properly 'earnest-money,' and occurs in Aristotle (v. *Poet.* 1, 4, 6). It is here used in the sense of 'security.' It was also used for a pledge: cf. Plaut. *Mil.* 4, 1, 11, where a ring is called *arrabo amoris*. Gellius (4, 2) says that the word was out of date in his time, and *arra*

was held the more correct form: v. Ramsay's note to Plaut. *Most.* 3, 1, 111.

606. **mille nummum.** "Nummum (the genitive plural) is commonly used in connection with numerals (*i.e.* when it stands for a definite sum of money); whereas otherwise, when it merely denotes money in general, *nummorum* is the usual form."—Zumpt, § 51. As to the value of *mille nummum*, Ramsay infers from various passages that the *numus* = 2 drachmae. He therefore concludes that Syrus, who has invented the whole story, makes out that Bacchis has demanded twice the original amount of the debt from Clinia; which he does merely to heighten the rapacity of Bacchis in Chremes' eyes, and so make him pity the pretended wrongs of Antiphila the more, v. Rams. *Most.* Exc. 14, p. 248. Others take *numus* here as equivalent to drachma. Wagner on Plaut. *Aul.* 108.

609. **magnum lucrum**: 'a great profit can be made on her,' because being *nobilis* she is sure to have friends who will give a large ransom for her: it is on this practice that the plot of the *Captivi* of Plautus turns. For a similar speculation see Pl. *Pers.* 4, 4, 107.

610—612. Chremes and Syrus carry on an imaginary conversation, as though between Menedemus and Syrus, when discussing the purchase of the girl. The arrangement of the speeches, and the reading **qui** for *atqui* is after Wagner, who follows the Bembine MS., and explains very satisfactorily the origin of the mistake in other MSS.

611. **non est opus**, sc. for Menedemus to purchase her. That is, 'Well I don't care if he won't, my plan won't be spoilt.' He secretly means that he will get it out of Chremes by another plot.

612. **Iam scies**, 'you shall know directly.'

613. Sostrata is coming out hurriedly and with great excitement.

ACT IV. SC. 1.

Meanwhile Chremes' wife, Sostrata, has discovered that Antiphila is really their daughter who had been exposed as an infant. She possesses the ring which had been placed with the infant.

614. **anulus.** This ring was one of the *monumenta* (v. *Eun.* 753) usually put upon children when they were exposed, in order that if by any chance they were preserved, there might be means of recognising them. [The *crepundia* properly consisted

of little trinkets given by relations and servants at the *lustratio* (9 days after birth of boys, 8 after that of girls), and on its subsequent birthdays: v. Bekk. *Gallus*, Exc. II. p. 183].

617. **ut contemplata sis**, 'Be sure you have examined it sufficiently,' *vide ut contemplata sis*. Cf. 741.

620. Chremes seems to have a very low opinion of his wife's good sense: 'Oh,' he says, 'it's all about nothing you may be sure: she always makes a fuss about nothing.' **non temere est**; 'it is not for nothing,' an idiomatic phrase, for *non temere est factum*. Cf. Plaut. *Aul.* 4, 3, 1, *non temere est quod corvus cantat mihi ab laeva manu*. *Eun.* 291, *Non temere est; et properatus venit: nescio quid circumspectat.*

621. **dixerit**: 'She will have some mighty nonsense to say.' The more common phrase is *nugas agere*, cf. Plaut. *Poen.* pr. 81. For the tense, cf. note on 86.

625. **portat**, 'brings with it,'—'implies' or 'portends.

627. **tolli**. When a child was born alive, it was laid on the ground, and the father if he wished it to be brought up lifted (*tollere*) it from the ground; if he left it there it was exposed. At any rate if the custom of exposing infants was not prevalent in the time of Terence, the old ceremonial was still kept up. Cf. Varro, 12, 36, *Natus si erat vitalis ac sublatus ab obstetrice, statuebatur in terra ut auspicaretur rectus esse*. v. Bekk. *Gallus*, Exc. II. p. 183. It is referred to twice again in Terence, *Andr.* 219. *Hecyr.* 571.

628. **Sic est factum, domina: ergo erus damno auctus est.** 'No doubt of it, Madam; so my master has been blessed by an addition to his family of—an expense.' This is the MS. reading and I do not think it improved by Bentley who writes *minor ergo herus* 'my young master,' i.e. Clitipho: referring to his loss of fortune by the discovery of a sister and the consequent division of property. What Syrus is thinking of at the moment is the new expense to his master Chrēmes, who will not only have to bargain for this daughter with some covetous old woman, but pay for all the usual expenses of a young lady. Cf. Plaut. *Mil.* 698, *Haec atque horum similia alia damna mulierum me prohibent uxore*. Again, **auctus est** is used especially of an addition to one's family by the birth of a child, and so applies more properly to Chremes, cf. Plautus *Truc.* 2, 4, 33, *quum tute es aucta liberis gaudeo*. Tac. *Agr.* 6, *auctus est* (*Agricola*) *ibi filia*, 'He there had an addition to his family of a daughter.' For **auctus damno** (a Comic ὀξύμωρον, that is, a collocation of incongruous or contradictory words like haud *stulte sapis* 323) compare Theophrastus,

Char. 17 ('the Grumbler') *καὶ πρὸς τὸν εὐαγγελιζόμενον ὅτι "υἱός σοι γέγονεν" εἰπεῖν, ὅτι "ἂν προσθῇς 'καὶ τῆς οὐσίας τὸ ἥμισυ ἄπεστιν' ἀληθῆ ἐρεῖς."* "If some one announces to him as a bit of good news 'You have had a son born to you,' your Grumbler will say, 'If you were to add "And half your property is gone" you would speak the truth.'"

630. **tantam esse**, etc. cf. on. 401.

632. **equidem ego**, if *equidem=ego-quidem* as is usually said, is a pleonasm. Donaldson (*Varron.* p. 526) however maintains that *equidem* is only a strengthened form of *quidem*, as *enim* is of *nam*. Cf. *e-durus*, *e-gelidus*, *e-castor* (Hand *Tursellinus*, 2, 423). For a full discussion of this word, see Merivale's note to Sall. *Catil.* 51, where he quotes passages in which *equidem* is constructed with the first person plural, the third person plural and singular, the second person singular. Cf. also Persius v. 45 *Non equidem hoc dubites.* The pleonasm (?) *equidem ego* also occurs in Sall. *Jug.* 10.

635. **interemptam oportuit**, sc. *interemptam esse*. Cf. note on 201, Plaut. *Most.* 747 *non attactam oportuit.*

637. **misericordia**, etc: 'You will plead pity, a mother's feelings. I allow the plea.'

640. **Per te**, 'as far as you were concerned,' for anything you cared.' **Quaestum faceret**, 'become a harlot,' cf. 447.

642. **bonum atque aequom**, or sometimes *aequum bonum*, is a regular phrase for 'equity,' 'what is right and just.' Cf. Cic. *Top.* 17, *illi aequum bonum tradiderunt;* also *aequius melius*, 'more justly and equitably,' Cic. *Off.* 3, 15. *Phil.* 2. § 94.

645. **Quanto tuos est animus natu grauior, ignoscentior**: 'In proportion as your mind is from its age more sober, more indulgent, (so) let there be some protection for my folly in your kindness.' *Natu gravior*, like *annis gravis*, *aetate gravis*, should apply to a person; it is unusual to apply it to *animus*, but intelligible, indicating the wise toleration that should come with age. For the omission of a conjunction between *gravior* and *ignoscentior* see on 112. *Ignoscentior* is a participle used as a frequentative adjective, 'prone to pardon.'

The line has been amended in various ways. Fleck. reads *quando* for *quanto*. But it is so usual for the correlative of *quantus* to be omitted that there seems no necessity for this. Bentley wrote the line *Quanto tu me es annis gravior, tanto es ignoscentior*. Few will be bold enough so entirely to re-write their author. Others write *natu grandior* (*Adelph.* 930) for *gravior*. But *gravior* does not simply mean *grandior* here.

Madvig proposes to read *natus gravior* 'naturally more sober.' For which use of natus cf. 421, *ingenio egregio ad miserias natus sum.*

646. **Iustitia** is 'kindness,' the putting a kindly construction on an action, opposite to *injustitia* 'harshness' v. 134.

649. **qua causa** = cujus causa.

650. **religiosae**: 'superstitious,' 'full of scruples.' Not used elsewhere by Terence, though *religio* 'a scruple' occurs several times, see on 228.

652. **ne expers partis**, etc. This is the idea of a Greek, who thought it a crime that children should die without any share in the fortune of their parents (Pattrick).

653. 'You have saved the child by making it worth the woman's while to keep it; and at the same time you satisfied your superstitious feelings.'

654. **Hem quid**, etc. Syrus is startled and says this aside.

658. **Nescio, nisi ut**, etc.: 'I don't know. Only I wish you to enquire of the girl herself.' For the use of *nisi* cf. 542, 598. Plaut. *Mil.* 377, *nisi mirum est facinus*, 'only it is an astonishing thing.'

659. **Si potis est reperiri**: 'If it can be discovered.' *Potis* is indeclinable (perhaps invariably so in Plautus and Terence). It is here neuter, as in *Adelph.* 521, 539 and *Eunuch.* 263: cf. Catull. 76, 24 *aut quod non potis est esse pudica velit*, and 72, 7 *Qui potis est?* It is masculine in verse 321 of this play, and feminine plural in Plaut. *Poen.* 1, 2, 17.

The neuter *pote* is found from Lucretius downwards, *e. g.* Catull. 67, 11. Persius, i. 56 *Qui pote? vis dicam?* There is one passage in Terence [*Adelph.* 264,] and two in Plautus [*Mostell.* 1, 3, 99. *Aul.* 2, 8, 20 (388)] in which *pote* has been read, but in all three cases the reading is disputed, and many mss. and editions read *potest* or *potis*. Donatus indeed in his commentary on the passage of the *Adelph.* compares the form *mage* for magis and calls it an ἀρχαισμός. *Mage* however, though occurring several times in Plautus, is not found in Terence.

Of course if this discovery turns out to be true, Syrus' plan for getting money out of Menedemus by persuading him to buy Antiphila as a speculation, will fall to the ground; because if she turns out to be Chremes' daughter it will be Chremes' business to investigate and settle all claims against her.

662. **cedo**, 'pray tell me,' see on 332.

663. **illa**, *i. e.* the lost child, Antiphila: for Philtera was dead. Cf. 271.

665. **in tollendo**, *i. e.* when you refused to raise (tollere) the child from the ground, and so give the signal for its being preserved and reared. Cf. 627.

666. *i. e.* 'I should have liked to have kept my daughter, but I couldn't afford it.' **ut uolt**, i. e. *non durus*. **nil minus**, sc. *cupiebam*. **tempus** = 'the circumstances of the time.' **fert**, v. 215, note.

Act IV. Sc. 2.

Syrus is confounded by this discovery, which will prevent his getting any money from Menedemus on the pretext of redeeming her. After some thought he hits upon two ways in which he can get the money which Clitipho wants to pay Bacchis with. (1) If Chremes will only consent to pretend to affiance Antiphila (the new-found daughter) to Clinia, Clinia's father will of course give money for necessary expenses. This Chremes, imagining Clinia to be engaged with Bacchis, refuses. (2) To maintain the story of the ransom asked for Antiphila by Bacchis, who had had her (so he said, 599—602) in pledge; and to appeal to Chremes' sense of honour to pay it. This succeeds.

669. **in angustum coguntur copiae**: my forces are hemmed in, like an army in a narrow pass or cul-de-sac without room to manœuvre. Parry quotes a Greek line: *εἰς στενὸν κομιδῇ αἱ δυνάμεις ἐμοὶ καθίσταvται*. The same metaphor is used at greater length in Plaut. *Mil.* 219—224, cf. Plaut. *Cas.* pr. 50, *Sibi nunc uterque contra legiones parat Paterque filiusque*. **oppido**: 'utterly,' a word of uncertain origin, which had become obsolete in the time of Quintilian (8, 3, 25). Donaldson (*Varron.* p. 112, *3rd Edit.*) says that "*op-pidum* 'city' is only 'a plain' (ob-ped-um = *ἐπί-πεδον*); and *oppido* 'entirely' = *in toto*, is synonymous with *plane*." See Ellis on *Cat.* 54, 1.

671. **postulem**: 'as to my expecting,' cf. 1011. *Andr.* 644 *etiam nunc me ducere istis dictis postulas?* See Ram. on Pl. *Most.* 1, 3, 102.

672. **latere tecto.** The most natural explanation is that the metaphor of an army is kept up. 'Like a general, I and my forces (*copiae*, i. e. 'my plans') are in a trap and surrounded by the enemy: my only triumph will be, not to beat the enemy,

but to retire *without exposing my flank* to them.' Of course he means—'without giving my master excuse for punishing me.'

673. **tantum bolum**: 'such a piece of luck.' Some of the old interpreters explain this to mean "a choice morsel," from βῶλος 'a clod,' 'a fragment,' which certainly suits the sense well. There is not any other authority for the word, however. Plautus uses *bolus* frequently, from βόλος (βάλλω), in various senses, all I think to be deduced from the meaning of a 'cast of the dice,' vid. *Rud.* 2, 7, 30, *Nec te aleator ullus est sapientior. Profecto, nimis lepide jecisti bolum.* So Weise explains *tangere bolo*, *bolos dare*, (*Poen.* pr. 50. *Truc.* 4, 2, 15) to mean '*fraudare*': and *multare bolo* (*Truc.* 4, 3, 70) to mean '*affligere damno.*' In *Pers.* 4, 4, 107, *dabit haec tibi grandes bolus*, means, 'She will give you the opportunity of making a great stroke of luck,' *i. e.* by risking the purchase of the slave and making money by her redemption. For **bolum ereptum** cf. *spem eripis* inf. 714.

676. **tantundem egero**: lit. 'I shall only have done just as much as before, if I take this course,' *i.e.* nothing.

677. **habeo optumam**, sc. *rationem*.

678. **retraho** is properly said of overtaking and bringing back a fugitive slave: *is paulo ante ex fuga retractus erit*, Sall. *Cat.* 47. Stalb.

Act IV. Sc. 3.

To Syrus reflecting on the difficulties this discovery has brought him, Clinia enters, overjoyed at finding that his beloved Antiphila is the daughter of respectable parents, Syrus however persuades him for Clitipho's sake to keep up the pretence of Bacchis being his mistress a little longer and allow her to be brought to his father's house, where Clitipho may meet her unsuspected.

681. **frugalior** is used as the comparative of *frugi* = 'moral,' χρήσιμος.

683. **ex sententia tua**, 'according to your wish.'

684. **Quid ni** etc. 'Of course.' Lit.: 'How should I not, who have been present all the time?' This is not strictly true, but Syrus naturally would not say that he knew the fact for certain from listening to Clinia himself.

685. **Quoiquam**: Bentley for *quoi*, i.e. *cui*. *quisquam* is only used in negative or interrogative sentences implying a negative.—Zumpt, § 708.

687. **illius**, sc. causa. 'For her (Antiphila's) sake.'

688. **uicissim.** 'You have had your pleasure, now attend to the interests of me and my master, Clitipho, in our turn.'

690. **Nequid de amica senex.** Clinia interrupts Syrus before he has finished his sentence, but what he was going to say appears from v. 697.

691. **Antiphila nubet mihi.** Clinia seems afraid that Syrus' schemes may prevent this, so he puts this in to show that he will be a party to nothing that may retard the union. Or it may be a mere lover's rhapsody.

692. **fer me.** SY. **Fero hercle vero**, Syrus plays on the word. 'Bear with me!' SY. 'Bear with you! I do indeed bear a good deal from you.'

693. **Deorum uitam apti sumus.** Stalb. compares *Andr.* 959, *Ego deorum vitam propterea sempiternam esse arbitror, quod voluptates eorum propriae sunt* etc. **apti**=*adepti.* Cf. *Phorm.* 406, where the form *apiscor* occurs for *adipiscor.* So in Lucil. fr. 26, 23, *quod ego te in primis apisci intelligo*, fr. 29, 56, *ut si quod concupisset non aptus.*

694. **At iam hoc non agis.** 'That's just what you are not doing,' *i.e.* listening to me.

706. **ordine**='from beginning to end,' because the omission of any particular either at its beginning or its end would break the *ordo.* Gk. ἑξῆς.

707. **tu quidem illum plane perdis**: the Bembine MS. for *prodis.* I do not think that there have been sufficient reasons adduced for suspecting the genuineness of this line. The force of it falls upon *tu.* Clinia means, 'You thought me careless of his interests, now it is *you* who are being his ruin.'

709. **palmam,** *i. e.* of superiority, *i.e.* as the best trick of all, *Eun.* 930, *id vero est quod palmarium* ('worthy of the palm') *me repperisse.* **me. . . . ecfero,** 'I exalt myself': sometimes *efferre laudibus:* cf. Cic. *Off.* 2, 10, *eos viros...maximis efferunt laudibus;* sometimes *efferre* absolutely, cf. Cic. *Verr.* 4, 56, *nimium forsitan haec mirentur atque efferant.* **hic,** *in hac re*, cf. 742.

714. **committet,** 'entrust to me as my wife.' Cf. *Andr.* 241, *Quid Chremes qui denegarat se commissurum gnatam suam uxorem?*

715. **quid me fiat**: 'what becomes of me?' *me* is the ablative case. Cf. Cic. *Att.* 6, 1, *quid illo fiet? quid me?* The dative is also used, *quid mihi fiet*, Ov. *A. A.* 1, 536: and *quid fiet de aliquo*, v. *Adelph.* 996.

716. **aetatem**: used adverbially for *per aevum*, or *in omnem aetatem*. Cf. Plaut. *Curc.* 4, 3, 22, *at tu aegrota, si lubet, per me aetatem quidem.* **malum**, 'You rascal,' cf. 318.

719. **quid si nunc coelum ruat?** A proverb to express any wild improbability. W. quotes an answer given by the Celts to Alexander, that their greatest fear was *μήποτε ὁ οὐρανὸς αὐτοῖς ἐμπέσοι*, meaning I suppose that they feared nothing in the world. Horace may have had some such proverb in his mind when he wrote, '*si fractus illabatur orbis Impavidum ferient ruinae*,' 'whatever misfortune however unlooked for and improbable happen to him.' Cf. Lucian *Prom.* 192, *διὰ τοῦτο ἐχρῆν τὸ τοῦ λόγου τῇ γῇ τὸν οὐρανὸν ἀναμεμῖχθαι.* Comp. the phrases *caelum ac terras miscere* Livy iv. 3. Virg. *Aen.* i. 133. Juv. ii. 25. *mare caelo confundere* Juv. vi. 282. *Caelum in Tartara solvere*, Virg. *Aen.* xii. 204.

Act IV. Sc. 4.

Bacchis is impatient for the promised money. Syrus quiets her with promises and induces her to go to the house of Menedemus. The opening lines of this scene were said to have been by Laelius. See Life § 5.

724. **decem minas quas mihi dare pollicitust**: 'Namely the ten minae which he promised to give me.' *Minas* seems to be in apposition to *promissa* but to be attracted into the case of its relative *quas*. It is a harsh construction, and is not exactly paralleled by *Andr.* 3, which St. quotes, *populo ut placerent quas fecisset fabulas*, where the order of the words makes all the difference. W. seems to take it *promissa...decem minas* 'his promises about the ten minae.' But this is harsher still.

727. **pendebit animi**: 'he shall be fluttering in heart with expectation.' *animi* 'in respect of mind.' Cf. Virg. *G.* iii. 289, *dubius animi*. *G.* iv. 491 *victus animi*. Lucr. i. 137. *Eun.* 274, *falsus animist*. Many other instances will be found quoted by Wagner in his note to Plaut. *Aul.* 105: and by Roby § 1321, who explains the usage as arising from several sources, viz. the locative use of *animi*, the objective genitive, the genitive of the secondary object, and perhaps the Greek usages. See Munro on Lucr. i. 137, where he shows that the use is not confined to *animi*. Wagner rejects the theory of its being derived from the Greek use; and Key [§ 935, note] argues that *animi* is in truth a dative, and that the use of the genitive in other words by later writers grew out of a false analogy from *animi*.

728. **tergo pendet**: 'Syrus will pay with his back.' Clitipho will beat him for bringing back a false message as he will think it. "in pendĕre we have a pun on pendēre in the preceding line."—W.

729. **Satis scite**, etc.: 'She is making some pretty witty promises for you.' *Scite* 'cleverly' is used in irony. Cf. 764, 785. **atqui tu hanc** etc., 'Nay, you don't think she's joking, do you?' *atqui* objects to or modifies a previous statement, cf. 593, 738.

730. **Dormiunt**, *i. e.* they feel safe enough, and don't suppose that I am likely to make a disturbance about the money. For sense of *dormiunt* cf. 342. Cf. Cic. *Phil.* 2, 12, 30, *an faces admovendae sunt, quae excitent tantae causae indormientem?*

733. **curriculo**: lit. 'with a run'; used frequently in Plautus adverbially. Cf. *currere cursim* in Plaut. *Pseud.* 1, 3. 39. **miles**: cf. 365.

735. **uerba his daturam**='that I will give them the slip.' *Verba dare alicui*='to deceive.' Cf. *cui verba dare difficile est. Andr.* 211.

737. **Quin ego maneo.** 'Why then I remain.' Bacchis seems to mimic Syrus' *quin*.

739. **pompa**, 'a procession': then as here 'a train.' Cf. *pompa lictorum meorum*, Cic. *Fam.* 2, 16.

741. **Non est temere**: cf. 622.

742. The meaning apparently is this: Bacchis asks, 'Have I anything more to do for my money?' Syrus answers, 'Oh no! this is only my way of paying what is already yours, *i.e.* what you have earned already.' **hic**=*in hac re*, cf. 709. For *tuum* 'only your due' cf. *Adelph.* 249, *potius quam lites sequar, meum mihi reddatur*, 'my bare due,' B.

744—746. Bacchis goes into Chremes' house while Syrus is talking, and returns with her servants and baggage.

744. **Ad uos**, *i.e.* to your master's house. So in 613 Syrus says of Chremes' house *quid est quod tam* **a nobis** *graviter crepuerunt fores?*

747. **ne ille hauscit**, cf. 222.

ACT IV. SC. 5.

To Syrus enters Chremes. He is so sorry for Menedemus who will have to entertain the extravagant Bacchis for his son's sake. To put him further off his guard Syrus warns him that he will soon be asked to engage Antiphila to Clitipho,

merely as a trick on the young man's part to get money from his father on the plea of his approaching marriage. Chremes puts a stop to this pretended plan, as he thinks, by refusing to engage in the deceit so far as to make a sham engagement for his daughter. But Syrus obtains his real object by getting from him a sum of ten minae for the pretended debt due from her to Bacchis: and even persuades him to send it by the hands of Clitipho.

749—750. **Menedemi uicem miseret me: tantum deuenisse ad eum mali.** 'For Menedemus' sake I am sorry that so great a misfortune should have befallen him.' *Miseret me* has not here the genitive of the person or thing pitied as in 260, where it also means 'I feel sorry' without 'for what' being expressed (see note). Everywhere else in Terence or Plautus it has the genitive of person or thing pitied expressed or understood, cf. 168, 463. Wagner would make *vicem=fortunam*, and says that *me miseret vicem* 'I am sorry for his fortune' is construction κατὰ σύνεσιν for *misereor*. But *misereor* does not take an accusative except in late Latin, (see Pl. *Capt.* 3, 5, 107): and *vicem* is here a preposition, cf. Cic. *Fam.* 4, 5, *An illius vicem doles?* 'Are you grieving for his sake?' Liv. i. 25, *Exanimes vicem unius* sc. *Horatii*, 'Terribly alarmed for the remaining Horatius' sake.' Roby § 1101. For **tantum mali** cf. *hoc mali*, 229.

751. **familia** is properly the 'establishment of slaves' (famuli). The meaning of 'family' in our sense is subsequent.

753. **fuit**: Bentley read *est*, but without good grounds. The force of the perfect *fuit* is this: 'Menedemus has felt (during his son's absence) such a *desiderium* for him, that he will put up with anything at first.' We must remember that *desiderium* is a longing for, or feeling the absence of, a thing once but not now in our possession (πόθος). 'Now that the longing has been turned into fruition,' Chremes says, 'he will soon tire of the expense.'

758. **dari.** 'to be put in my way.' Cf. Cic. *Verr.* 3, 19, *dare se populo*, 'to present oneself to the people,' 'to appear.'

759. **egisse**: cf. 863.

760. **dictum ac factum reddidi**: 'It was said and done with me,' lit. 'I made it said and done too.' *Dictum ac factum* occurs in 904, and *Andr.* 381, in an adverbial sense, equivalent to 'instantly.' Our phrase is 'a word and a blow.' It is from the Greek: see Hom. *Hymn Herm.* 46, ὡς ἅμ' ἔπος τε καὶ ἔργον ἐμήδετο κύδιμος Ἑρμῆς.

761. **bona**, i.e. *fide*, 'on my honour.' As Syrus is lying,

he repeats the word *bona* with a solemnity sure to tickle the audience.

762. **caput demulceam**: *caput demulcere*, 'to caress the head with the hand,' does not occur elsewhere. Livy (ix. 16, *ad fin.*) has *demulcere dorsum* (*equi*) = 'to pat the horse's back.'

763. **sic**, 'and that too.'

765. **gloriare**, 'do you but boast,' *i.e.* 'is it only brag after all?'

770. **Dic sodes**: (cf. 459) 'I beg your pardon?' lit. 'speak, please.' Syrus pretends not to catch what Chremes says. **immo si scias**, *i.e.* 'you will say so with good reason when you know.' Cf. note on 599.

773. **ipse**, 'for his own part in the matter.'

777—8. The construction is *dabitur...argentum...qui aurum atque vestem...comparet.* 'Money will be given him wherewith to purchase gold ornaments and clothes.' Chremes supplies the verb *comparet;—tenesne* is parenthetical and does not affect the construction. For these ornaments and clothes supplied by the man see Plaut. *Mil.* 981, 1099. These are to be the post-nuptial supplies of the husband; but in later times at any rate the father would supply his daughter with an outfit for marriage; cf. Hor. *Sat.* 2, 3, 214, *Si quis lectica nitidam gestare amet agnam, Huic vestem, ut natae, paret ancillas paret aurum; Rufam aut Pusillam appellet fortique marito Destinet uxorem.* See inf. 855, 893.

780. **homini** sc. despondeo: 'Am I to betroth her to such a fellow?' *homo* used contemptuously, cf. 530.

782. **non meast simulatio**: 'Making false pretences is no part for me to play.' Cf. on 529.

783. **ita misceto, ne admisceas**; 'So concoct your schemes as not to mix *me* up in them.' So *ita* is constructed with *ut*. Cic. *Phil.* 2, § 85, *Ita eras lupercus ut te consulem esse meminisse deberes.*

788. **Aequi bonique facio** 'I put up with, acquiesce in what you say.' From the sense of 'resigned' and 'tranquil' often borne by *aequus*, e.g. *aequo animo*, 'with resignation.' Cf. Cic. *Att.* 7, 7, *tranquillissimus animus meus totum istuc aequi boni facit.*

790. This is Syrus' second plan for getting money out of Chremes on the pretence of a debt to Bacchis incurred when his daughter Antiphila was in servitude. See 599—605.

793. **neque...illuc confugies**: 'nor will you take refuge in a plea of this sort, will you?'

793. **quid mea?**=*quid mea refert?* 'what have I to do with it?'

796. Cicero quotes the proverb a little differently, *de Off.* 1, 10, '*Summum jus summa injuria,' factum est jam tritum sermone proverbium.* See Soph. *El.* 1042, ἀλλ' ἔστιν ἔνθα χἠ δίκη βλάβην φέρει. Syrus' dignified remonstrance, and horror at the idea of such a man as Chremes being guilty of sharp practice, is exceedingly humorous and well done, when we remember that he was cheating him all the time.

797. **haud faciam,** *i.e.* 'I will pay the money.'

798. *Omnes te in lauta esse et bene aucta re putant.* 'All look upon you in the light of an opulent man with a well-husbanded property.' This is Bentley's verse. The old reading was *omnes in lauta et bene acta parte putant.* This will not scan,—but one feels that Bentley's correction is not satisfactory. *rem augere* is an expression well known in Horace, as he shows [*Ep.* 1, 16, 68; 1, 7, 51]: but some appeal to Chremes' character is wanted to complete the sense, all MSS. but one have *actâ* instead of *aucta*, and I am inclined to think it should be retained. *rem agere* is common enough. It would then perhaps mean, 'All look upon you as being in opulent circumstances and straightforward in conducting business.' However, being uncertain I have left the verse as Bentley wrote it.

799. **immo,** 'nay rather,' cf. 94.

804. **Ecfero,** present for future, see 872, 931.

Act IV. Sc. 6.

Chremes goes in to fetch the money. Syrus is left on the stage alone. To him enters Clitipho from the walk on which he had been sent. He is furious with Syrus; but learns to his surprise and delight that what he wanted, money to take to Bacchis, has been obtained.

Clitipho returns from the walk (vid. 587) just in time to receive the money Syrus' trick has got out of Chremes.

806. **quam** is equivalent to *quum eam.* Some read *quom.* **uel**='for instance,' cf. on 540.

810. **Vt**=*utinam!* **perduint**=*perdant.* Cf. *duim* for *dem:* from the forms *perduo*=*perdo* and *duo*=*do.*—Zumpt, § 162. Terence uses this form only in this formal curse, probably from

formulas of the sort being generally expressed in archaic language. Cf. *Hec.* 134, *Phorm.* 123. See Roby § 589, 1592.

813. **excarnufices**: *ex-carnificare* = 'to tear the flesh to pieces': it is here of course used in the metaphorical sense: cf. Senec. *de Ir.* 314, *excarnificatus animus*. *carnifex* = 'torturer': cf. Pl. *Bacch.* 4, 4, 37, *rapere aliquem ad carnificem:* and in 651 *Andr.* it is used of one who causes mental torture. **ibin** = *ibis-ne*, "off with you!" Bentley for *tu*, or *in*, as the various MSS. read.

818. **abiisti: mihi amicam adduxti**, etc.: 'You went your way, you brought me a mistress whom I wasn't allowed to touch.' Fleck. writes *abin istinc* 'Away with you!' for *abiisti*. Bentl. wrote *adisti mihi manum* 'you deceived me' [comparing Pl. *Aul.* 2, 8, 8, *ita illis impuris omnibus adii manum*]. But Clitipho is argumentative rather than reproachful. He had just cursed Syrus and his plans, and he excuses this by arguing 'See what you have done for me! you went away indeed in my service, but you only brought me a mistress whom I wasn't to touch.' W. follows Fleckh. But I think the old reading may safely be left.

819. **adduxti...quam non licitumst**: obs. the subj. 'such a mistress as I mayn't touch.'

825. **deamo te**: 'I am exceedingly fond of you, Syrus.' 'I love you from the bottom of my heart.' Cf. Plaut. *Epid.* 2, 2, 37, *quam tuus gnatus...deamat, deperit ubi fidem remque reque teque properat perdere*. The intensive force of *de* in composition with verbs is rare. Key, § 1327, quotes *depopulari* 'lay thoroughly waste'; but seems to think that in these cases the preposition was originally *dis*, comparing *dilaudare*, *discupere*. There do not seem to be good grounds for this opinion. Cf. *debacchari* [*Adelph.* 183] 'to revel one's fill.' *Defatigare* [*Adelph.* 519] 'to utterly weary out.' *Demirari* [sup. 362] 'to wonder very much.' And in the same category may be placed *deambulare* [587] 'to take a regular walk.' See Roby § 1918. *Deamo* here is a strong expression of gratitude as *amo* in 360. **ne** cf. on 222.

826. **caue....sis** = *cave ne...sies*. Like *fac*, *cave* often is followed by the subj. without *ut* or *ne*, cf. *cave faxis* 187.

827. **obsecundato**, sc. ei, 'fall in with his humour.' 'Humour him *now*, do what you will afterwards.'

ACT IV. SC. 7.

Clitipho is sent off to Bacchis with the money. Chremes

left alone begins to reflect what an expense his new found daughter is likely to be to him.

829. **Hic.** Fleckh., from the Bembine MS. which has *hinc: hic* W. explains as intimating that Chremes knew Clitipho was present, but without exactly knowing where. *Nunc* is found in the other MSS. and written by Bent. **Eccum me** 'here I am!' though eccum is *ecce eum*, its derivation is so far forgotten that it governs a case as though it were simply *ecce*. So *Eun.* 304, *Eccum Parmenionem. Salve!* Plaut. *Capt.* 5, 4, 18, *eccum fratrem tuum.*

830. **Quid rei,** etc. 'Did you tell this young man what was going on?' *i. e.* what we wanted him to do, and why. **pleraque omnia.** Cf. *Andr.* 55, *plerique omnes.*

831. **lapis.** Cf. 917, and Plaut. *Poen.* 1, 2, 78, *tu es lapide silice stultior.*

832. **Quin**=*qui non?* **Cedo sane,** 'certainly give it me!' cf. 332.

Clitipho is too eager to take the money, and Syrus drags him off in a fright lest he betray himself.

833. **opperibere**: the future is used as a polite imperative. ZUMPT, § 586.

835. Syrus and Clitipho go out with the money. Chremes soliloquizes.

837. **ornamentis,** *i. e.* 'I shall have to pay Bacchis ten more minae for the clothes and ornaments which my daughter Antiphila possesses.' Bentley explains that in purchasing a slave so much was paid for the person of such slave, and so much for his or her dress and equipment. He quotes Plaut. *Curc.* 2, 3, 64, *De illo emi virginem Triginta minis: vestem aurum; et pro his decem coaccedunt minae.* Cf. also *Stich.* 2, 1, 17. An attic *mina* was equivalent to about £3 15*s*. **haec,** sc. *viginti minae*, i.e. 'the expenditure of these 20 minae (whereby the girl becomes entirely mine) will involve my portioning her.' **haec**=*hae.* Cf. *Eun.* 582, *haec puellae: Phorm.* 1012, *haec itiones:* Plaut. *Aul.* 3, 5, 59, *haec commoditates: Most.* 1, 3, 9, *haec aedes:* on which latter Ramsay says, "There can be no doubt that *haec* was used occasionally by the older writers as the feminine nom. pl., and it is evident that it was much more likely to be changed by transcribers into the common form *hae* than the reverse." The same appears twice in Virg. (*G.* iii. 305, where v. Conn., and *Aen.* vi. 852) though with diversity of readings. See Ellis on *Cat.* 64, 320.

839. **iusta iniusta.** A conjecture approved by Bentley and others for the MS. reading *injusta ac prava.* The improvement is not very manifest. **Quam multa**=*quot.* So, *ita magno* (753)=*tanto,* cf. *And.* 552 *ita magnae irae.* Cic. *Fam.* 11, 24, *quam multa* (=quot) *quam paucis!* (for the sake of uniformity). 'How much you say in how few words!' **moribus**: 'by fashion.' So *mores antiqui,* Plaut. *Trin.* 2, 2, 19.

840. **relictis rebus** seems to be a common phrase in Terence for 'putting aside all one's usual business.' Cf. *Andr.* 412. *Eun.* 166, *Nonne ancillulam relictis rebus omnibus quaesivi.*

841. **aliquis,** *i. e.* some son-in-law.

Act IV. Sc. 8.

Menedemus now comes to ask Chremes' daughter for his son; he has been told the true story about the several relations of the young men and the young women; but Chremes, who was informed by Syrus that Menedemus was to be told this merely to get money out of him, lets him, as he thinks, into the secret. They then leave the stage, and when they appear again and the dénouement takes place, all is known to Menedemus.

844. **Resipisse,** 'seen the error of your ways and returned to your senses,' *i. e.* that your thoughts are no longer set on a mistress but a wife.

845. *i. e.* giving my son a virtuous wife will be the cause of his reformation, and thereby save me from the expenses which his debauchery would occasion me. **familia,** 'family property,' v. 909.

848. **quid tu hominis es.** 'What sort of man are you?' *i. e.* what *can* you be thinking of? Cf. *Eun.* 546, *quid hoc hominis?* and 833, *quid illuc hominis est?*

850. **Scio** probably represents the Greek *οἶδα* here, which sometimes meant 'I remember.' Vid. Aristoph. *Eq.* 895; *Nub.* 862.

851. **narras,** Bembine MS. for *dixti,* which appears elsewhere.

855. Cf. 778—9.

856. **Id est profecto.** It may be that Clinia has already consulted his father about money for his wedding; so that what Chremes say seems to him a coincidence which proves

him to be right. The text of these lines has been a good deal disputed. The words however are exactly as they appear in the Bembine MS., all except the necessary alteration *desponderis* into *-rim:* and Bentley has the same in his edition. But in assigning the words respectively to Chremes and Menedemus I have followed Fleckh. **haec** is Bacchis, **illam** Antiphila.

857. **scilicet daturum.** Cf. *scilicet facturum*, 358, and note there.

858. Wagner says that this line is not in the Bembine MS.

861. **Aegre**: repeating Menedemus' words *aegre ferat:* "'be annoyed!' indeed you are much too indulgent to him!"

862. **perpetuo** is 'without a break.'

863. **egisse.** Cf. 759. **conuenisse** is impersonal, 'that an agreement has been come to.'

867. **ut poscat.** The construction goes on regularly from *dicito* etc.

869. **istius**, *i.e.* 'of giving,' or 'of him' (?).

872. **sane uolo**: 'I shall be certain to want you,' pres. for fut. see 931.

873. Menedemus and Chremes both leave the stage, which is left empty for the second time: the first occasion being at the end of the second so-called Act. In modern times the play would have been divided thus into *three Scenes.* We must imagine a short interval to elapse, during which Menedemus learns the true state of the case as to Antiphila and Bacchis. Menedemus comes out of his own house, Chremes from his.

ACT V. SC. 1.

Some short time must be supposed to have elapsed since the last act. Menedemus has meanwhile been informed of the true state of the case. He comes on to the stage moralizing on the folly of Chremes, who affecting to meddle and arrange all these affairs for everyone, has himself been egregiously tricked. To him enters Chremes with expressions of impatience to his wife, for her eternal delight at having found her daughter. He is eager to hear how the young men have been carrying on their plans for obtaining money from Menedemus by the pretence of Clinia's marrying Antiphila. To his disgust he is at length convinced by what Menedemus has to tell him of his own son Clitipho's behaviour to Bacchis that he has been deceived, that Clinia really wishes to marry Antiphila, and

that his son has got money from him on Syrus' false pretences to give Bacchis. He promises Antiphila to Clinia, and signal punishment for Clitipho and Syrus.

875. **adjutor...monitor...praemonstrator**: these words are said to have been used in a special theatrical sense. [St. quotes Phaedrus 5, 5, 13 *in scaena postquam solus constitit, nullo adparatu nullis adjutoribus.*] Their ordinary signification is sufficient here. For *monitor*, cf. 171.

876—7. **quae sunt dicta**: Bentley read from certain MSS. *dictae*, because of the feminine antecedent *rerum*. But *dicta* is the reading of the Bembine, and even if *dicta sunt* is a verb, there is, it seems, authority for a neuter after *res*. St. quotes *Eun.* 870 *Narra rem omnem ut factum sit:* [there however the accepted reading is *narra omne ordine*]. But I believe that *dicta* is here a neut. pl. substantive [as in 224,949] and means 'abusive epithets.' 'Against me any of the abusive epithets used for a fool apply.' So Mart. 1, 4, 4 *Materiem dictis me pudet esse ducem*, i.e. witticisms, or 'epigrams.' And Cic. *Phil.* 2 § 39, *de dictis nihil respondeo.* **in me quiduis...conuenit**: Terence does not elsewhere use this construction. But St. quotes Cic. *Verr.* 1, 49. *in* seems to have the force of 'against.' **caudex** 'stem of a tree,' 'log of wood.' **Plumbeus** 'as heavy as lead.' Cic. *Tusc.* 1, 29, *nisi plane in physicis plumbei sumus.* For a copious list of the terms of abuse used in the Comic Poets see Rams. *Aul.* Excurs. 17.

879. **Ohe**, 'enough.' An exclamation of disgust and satiety. Pers. i. 23, *Auriculis quibus et dicas cute perditus ohe!* The full expression *ohe jam satis* occurs in Hor. *Sat.* 1, 5, 12. *Phorm.* 377, *Ohe desine adulescens.* **desiste** Fleck. for *desine.* Bent. has *jam desine Deus.* The Bemb. *inquam.* **gratulando**: 'with your thanks,' in *Eun.* 259, *gratulari* has the commoner meaning of 'expressing pleasure at.' *adventum gratulantur.* When it means to 'congratulate' it takes the dat. of the person *illam saluta, et gratulare illi*, Plaut. *Truc.* 2, 6, 31; and the accusative of the subject of congratulation *gratulantur eam rem (mihi)*, Plaut. *Capt.* 3, 2, 5. In Plaut. *Men.* 1, 2, 20, it seems to mean 'thanking' rather than 'congratulating.'

882. **illic**, *i.e.* in Menedemus' house, Syrus had said, *nihil est illic quod moremur diutius*, 834, and now their being so long in the house where Bacchis is, has begun to make him suspicious; and this prepares his mind for the revelation which follows.

884. **quae dixi nuntiastin**: 'Have you given Clinia my message?' *i.e.* his consent to the marriage, which he imagined was to be only sham. See 865.

885. **Gaudere adeo...quasi qui**: 'He began to express delight exactly as one would who was eager for marriage.' *Adeo quasi* is a rare combination 'just in the way in which,' *ita ut qui* 288. Menedemus pretends ironically to think that Clinia was only feigning joy to take him in.

887. **Voltus quoque fingit scelus**: 'The rascal makes up people's faces too,' i.e. as well as *verba* (Sall. *J.* 14), 'he not only makes up false tales but faces too.' Ironicè. 'He is so cunning that he contrived to make my son look as if he was pleased!' In the opposite sense we have *vero vultu* (*Andr.* 839) 'with a natural expression of countenance,' *i.e.* not assumed. **scelus** for *scelestus* cf. 315, 740.

889. **Veterator,** sc. Syrus. *veterator*, 'one who has grown old and skilled in a thing,' 'an old hand,' as we say. Cf. *in causis privatis satis veterator*, Cic. *Brut.* 41, 178. Hence 'cunning'; cf. *acutus, versutus, veterator*, Cic. *Fin.* 2, 16, 53. **si noris**, 'you'd think so all the more if you knew more.' **noris** =*noveris*, *i.e.* if you knew that he had cheated *you*, not me.

892. **iniecisse verba**: *injicere*, or *injicere verba*='to hint,' 'suggest.' Cf. Cic. *Att.* 16, 5, *Bruto quum saepe injecissem de ὁμο-πλοίᾳ*. **scilicet...iniecisse...Dromonem**: for construction see note on 358.

893. See 778.

894. **Nil prorsum**: 'absolutely nothing.' Cf. 776, *prorsum nihil*.

895. **instare**, sc. *filium*: we must understand *scilicet* or *inquam* from the preceding sentences.

896. **ne is quidem**: 'did not he either say anything?' Cf. Cic. *Phil.* 2, 5, 11: *non tractabo ut consulem: ne ille quidem me ut consularem*. Sen. *Ep.* 5, *Non splendeat toga ne sordeat quidem*.

898. **finxit**: quoting Menedemus' own words, v. 887.

899. **subolat**: as though from *subolo* of the third conjugation. The only form which seems to be used is the third person impersonal. The construction is *subolet alicui*, 'a person gets scent of': cf. *Phorm.* 474, *Numquid subolet patri?* Later MSS. read *suboleat*.

900. **osculari atque amplexari**: *i. e.* on the part of Bacchis and Clitipho, which no doubt—says Menedemus sarcastically—was all pretence!

902. **conclaue** is properly an apartment which may be locked up with one key (*clavis*). **ultimis in aedibus** taken in

conjunction with **retro** must mean the most retired (*i.e.* the furthest back from the front) part of the house.

903. **uestimentis** are here the *vestes stragulae*, cf. note on 141.

904. **dictum factum.** Cf. note on 760.

909. **familia**=*res familiaris* 'property' 845. Cf. *familiae appellatio varie accepta est,...in res, ut puta in lege* XII *tab. his verbis: 'agnatus proximus familiam habeto,'* Ulp. *Dig.* 50, 16, 195. Cf. also Cic. *de Or.* 1, 56, 257, *erciscundae familiae causam agere.* **decem dierum** 'enough for ten days,' cf. Liv. 6, 31. *frumentum triginta dierum* 'corn enough for thirty days.' Such a gen. requires an adjective, Key § 927.

911. **immo quod amicae**, sc. *operam dat.* **si dat**, sc. *operam.* Menedemus says derisively, 'Oh, perhaps after all she is not his own mistress, but my son's, who allows this in order more effectually to blind me.' The subject of *dat* is Clitipho, that of *patiatur* in v. 913 is Clinia.

912. **comi animo**: 'of so obliging a disposition,' *communis animus* is an affable accommodating disposition. Cf. Cic. *Am.* 18, *simplicem et communem et consentientem eligi amicum par est:* and this word is often confused in MSS. with **comis**, which the metre requires here.

917. **lapis**: cf. 831, and Plaut. *Mil.* 236, *neque habet plus sapientiae quam lapis.* 1024 *Nullum hoc stolidius saxum.*

918. **haud inultum ferent**: ferent, 'carry off.' Cf. *Andr.* 610, *Ergo pretium ob stultitiam fero: sed inultum nunquam id auferet.* Cf. Luc. *Phars.* 1, 289 *gentesque subactus vix impune feres.* **si uiuo**: cf. *Andr.* 866, *pol hodie, si vivo, tibi ostendam, erum quid sit pericli fallere.* (W.)

919. **non te respicis**: Menedemus brings up Chremes' own words against him, v. 70, *neque te respicis.*

920. **exempli**: sc. of the ill effects of undue severity to one's son.

921. **apud me**: 'in my senses,' cf. Adelph. 794, *tandem reprime iracundiam et ad te redi.* Horace (*S.* 2, 3, 273) has *penes te es?* 'are you in your senses?' and the expression may be paralleled by the Greek εἶναι ἐν αὑτοῦ, Arist. *Vesp.* 642; ἔνδον γένεσθαι, Aesch. *Choeph.* 225; and in the opposite sense, ἀδημονεῖν 'to be all abroad,' 'out of one's senses.' Plat. *Phaedr.* 251 E. Cf. Shakespeare, *Titus Andronicus*, 1, 1, 368, 'he is not *with himself;* let us withdraw.'

923. **foris**: 'out of doors,' *i.e.* for every one but yourself, and in all matters but your own. For distinction between *foris* and *-as* see Rams. on Pl. *Most.* 1, 1, 1.

926. **credere**: Menedemus again quotes Chremes against himself, vid. 156.

931. **mihi illaec...redit**: 'I shall have matters come to the mattock in good earnest.' *Vero* i.e. not by way of a fanciful penance as you did, but from real necessity I shall have to work on the land for my living. For *redit* cf. 113, *adeo res rediit* 'matters have come to such a pass.' Phorm. 686, *Ad restim mihi quidem res redit planissume.* 'Matters have clearly come to the halter with me,' *i.e.* I must hang myself. See also 359, 980. **Redit** for *redibit* cf. 872, 804.

934. **ingratum**: cf. *gratum*, 362.

936. **adfines** are 'relations by marriage.' Cf. *Megadorus meus affinis*, *i. e.* 'my son-in-law,' Plaut. *Aul.* 3, 4, 14.

937. **dixisse filio.** For this sense of *dico*, cf. Plaut. *Mil.* 3, 1, 112, *mea bona morte mea cognatis dicam.* And Cic. *Fl.* 35, *pecuniam omnem suam doti dicit.*

938. **Dotis**: Chremes repeats the word *dotis* in an absent manner, and Menedemus thinks he is annoyed at the idea, and therefore at once answers that he doesn't care about the amount. The word however had suggested to Chremes a way of punishing his son.

940. **duo talenta,** the amount Chremes had speculated upon having to pay. v. 938. It is about £450.

942. **doti dixisse illi.** Cf. note on 937. **illi**, *i. e.* to Clinia.

944. **uero** refers to *simulato.* 'Pretend! why it's no pretence, I really *don't* know.'

946. **diffluit**: like a river overflowing its banks. St. quotes Cic. *Off.* 1, 30, *diffluere luxuria et delicate ac molliter uiuere.* Almost in the same sense Persius (iii. 20) says, *effluis amens.* **retundam,** lit. 'to hammer back'; hence 'to check.' Cf. *Phaedr.* 4, 22, 21, *superbiam retundere.* Cic. *Att.* 15, 15, *belle iste puer retundit Antonium.* St. **redigam**: "*redigo* used absolutely without *in* or *ad*, or some other preposition, is very rare."—Munro on Lucr. i. 553.

947. **gerere mihi morem**: 'to please myself,' *gerere morem alicui* (from which the verb *morigeror* or *-o* is formed, vid. *Adelph.* 218) means to 'suit one's manners to another,' hence to 'please,' 'give in to.' The bad sense of flattery or servility in which Bacon uses the word is later. Of course its use with a reflexive pronoun is rarer, and is a mark of Comic language.

Cf. Plaut. *Amph.* pr. 131, *Pater nunc intus suo animo morem gerit,* 'is gratifying his own inclinations.' ib. 3, 3, 26, *mihi morigero* 'I indulge my desires.'

948. **arcessat.** 'Let him take her home.' "The ceremonious fetching of the bride from her paternal house to that of the bridegroom, called *deductio*, took place in all kinds of marriages, without, however, being necessary. This ceremony regularly occurred in the evening."—Bekk. *Gall.* Exc. 1, p. 160.

948—9. This is exactly as Syrus had feared. Vid. 355—6, *hic si quid nobis forte adversi euenerit, Tibi enim parata uerba, huic homini uerbera.*

949. **confutabitur**: 'shall be put down.' *Confutare* is literally 'to prevent water from boiling over by pouring in cold.' Hence 'to check,' and thirdly, 'to put down by words.' Cf. *Phorm.* 3, 1, 13, *confutant uerbis admodum iratum patrem.* (Donaldson, *Varron.* p. 446, connects it with *futis* 'a water vessel,' and *fundo*, cf. the derivation of *effutio.* Cf. W. on *Phorm.* 746.) Cf. Cic. *Tusc.* 5, 31, *confutare dolores,* 'to repress or keep down sorrows.' W. points out that it keeps up the metaphor of *diffluit* in v. 72.

950. **exornatum dabo**, lit. 'I will render him dressed.' For this use of *exornatus* Parry compares Plaut. *Rud.* 3, 4, 25, *ita hinc ego te ornatum amittam, tu ipsus te non noveris.* And for **depexum** 'curry-combed' Plaut. *Capt.* 4, 2, 117, *Nam hercle nisi mantiscinatus probe ero, fusti pectito.*

952. **derididiculo**: a subst., 'a subject for his derision.' B. substituted *derididiculo* for *ridiculo* for the sake of the metre. Elsewhere Terence uses *ridiculum;* but Plaut. (*Amph.* 2, 2, 5) uses the word.

953. **uiduae mulieri**: 'So help me heaven, he wouldn't have dared to do to a lone unprotected woman what he has done to me.' *uidua mulier* is not necessarily what we call a 'widow,' though it means that among other things. It is any woman without a legal male protector, *i. e.* husband. When this was the case she was obliged to have her rights represented by some official guardian. Accordingly we find that *uiduae* pay a tax, Livy 1, 43; Cic. *de Rep.* 2, 20. In Plaut. *Men.* 1, 2, 4. 5, 1, 20 and *Phorm.* 913, it is applied to a divorced woman. And in Plaut. *Stich.* 1, 1, 2 Penelope is spoken of as *quae tam diu uidua suo caruit.* (Weise however here rejects the word *uidua.*)

Act V. Sc. 2.

During Chremes' last angry speech Menedemus has gone into the house and now returns with Clitipho and Syrus, whom

he has informed of Chremes' anger and consequent determination to disinherit his son. They appeal in vain to Chremes, who declares that he does it for Clitipho's good, to prevent his being ruined by Bacchis, and that he is not going to punish Syrus any further than leaving him to take care of himself. He leaves the stage after v. 977. And then Syrus suggests to Clitipho that the real reason of this is that he is not really the son of Chremes and Sostrata, who having found their real daughter take this pretext for discarding him. Clitipho goes off (v. 996) to beg his parents to tell him the truth. Syrus left alone explains that he has made this suggestion not because he believes its truth, but that Clitipho's distress may effect his reconciliation. He does not however expect to get off so easily himself, and on seeing Chremes coming he runs off, and does not appear again.

As Syrus runs off, Chremes with his wife Sostrata comes on. She is remonstrating with him on his severity to Clitipho, and begging him to forgive his son. 'See!' she says, 'you have already induced him to believe himself a foundling.' 'Never fear,' he retorts, 'he is so like you in character that he will be always easily recognised!'

To them enters Clitipho in great distress. He entirely acknowledges his faults and entreats to be allowed to atone for them.

959. **nisi**: (542. 658) "only I wish you well with all my heart:" it is not quite accurate to say that *nisi*=*sed* in these cases. *Nisi* does not indeed here and in similar passages introduce a *correction*, but it introduces a new sentence which contains *a modified form of the statement in the previous one.* Cf. Cic. *Rosc. Am.* 35, 99, *quid erat quod Capito omnium primum scire uoluerit? Nescio: nisi hoc uideo, quod...uoluerit.* "I don't know: only I do see thus much, that he wished etc."—ZUMPT, § 526.

960. Clitipho comes in talking to Menedemus.

961. **quidquid huius**: 'whatever of what I have done,' cf. *Eun.* 980, *Quidquid factum est, culpa non factumst mea.*

962. **animo omisso.** St. quotes *Adelph.* 830, *At enim metuas ne ab re sint tamen omissiores paullo.*

963. **consulere in longitudinem**: *in longitudinem*, lit. 'lengthwise,' is here somewhat strangely used for *in futurum.* St. quotes Tacitus, *H.* 2, 95, *in longius consultare.*

964—8. The upshot of it all is that Chremes pretends to have settled all his property on his daughter, so that Clitipho will be dependent on her for his livelihood.

966. **abii ad proxumos.** Though Chremes means his daughter he uses the plur. masc., because he purposely means to be vague, and when speaking in general terms of a person or persons the masc. plur. is used, cf. 151, 298, 383. Fleckh. reads *ad proximum* (Clinia) *tibi qui erat, ei* etc.

969. **Satius est** etc. 'It is better so than that by your succeeding to it Bacchis should really have possession of our property.' *Possidere* is used here accurately of the person who has the actual enjoyment of property, though the *dominium* or absolute legal ownership may be in another person. So figuratively of using a name which is rightly another's, Plaut. *Mil.* 2, 5, 27, *falsum nomen possidere, Philocomasium, postulas.* **haec**: 'this property of mine.' Cf. *Eun.* 119, *hospes—qui mihi reliqui haec quae habeo omnia.*

971. **Emori**, 'to die out of hand,' 'at once.' See Merivale on Sall. *Jug.* 14. **uiuere**, 'really to live,' 'to live a life which may properly be so called.' This use of *uiuere* is common in Martial, *e.g.* 2, 90, 3, 4, *Viuere quod propero pauper nec inutilis annis, Da veniam; properat uiuere nemo satis.* Only by a 'proper use of life,' Martial means 'enjoyment,' Chremes means 'moral conduct.'

972. **istoc utitor**: 'follow your own plan of life,' cf. Hor. *Ep.* 1, 6, 67, *Si quid nouisti rectius istis, Candidus imperti; si non his utere mecum.*

974. **huic**, *i. e.* Clitipho. **ilicet**=*i-licet*, 'go! you may.' Cf. *scilicet*, 358.

975. **aram nec precatorem**: an altar to fly to for refuge, to escape punishment; or a friend to beg him off. Instances are quoted from *Phorm.* 140 f.; and Plaut. *Mostell.* 5, 1, 60 f.

977. **nec uos est** etc. The full sentence would be, *nec uos aequum est succensere mihi ob id, quod facio.*

979. **tibi iam** etc. 'For you I understand there is living provided at your sister's house.'

980. **a fame**: Bentley for *fame.* He compares *Hecyr.* 736, *nil tibi est a me pericli, mulier.* **rediisse**, cf. on 926.

983. **ibi**, 'engaged in that.' Cf. 472, *subsensi...illos ibi esse.*

984. **non aberit longius**, *i. e.* "*consilium*, 'I shall soon have an idea.'"—W. Cf. 668.

986. **quod mihi in mentem**, sc. *venit:* cf. 890.

988. **te indulgebant.** Terence usually has *indulgere* with the accusative, instead of the dative. v. *Eun.* 222; *Adelph.* 63. Though before (861) we had *nimium illi indulges.*

989. **uera**, 'a *real* daughter,' not supposititious as you are. Bent. wrote *inventast vero*. Perhaps we might put the comma before *vera*, and take it with *causa* (cf. 336). 'A plausible excuse.'

996. **faciam**: 'I will do so.' Clitipho goes off, leaving Syrus solus.

998. This is Bentley's reading from many MSS. and is least removed from the Bembine MS. Wagner reads after Fleckheisen *nam quam maxume huic vana haec suspitio*, although he confesses that he does not know on what authority such an extraordinary change rests. I have preferred, in the absence of better reason, to abide by Bentley's milder alteration. **situs** is not generally used of a person in a metaphorical sense. Though it is common in reference to things: cf. Plaut. *Stich.* 1, 1, 52, *in patris potestate situm est*, 'it rests with:' Sall. *J.* 54, *cui spes omnis in fuga sita est*, 'is centred in.'

998. **tam facillume**. Bent. reads *tam difficillumae*, explaining that Syrus' object was to prevent a too hurried reconciliation which would leave him to punishment. But Syrus wishes for the reconciliation, and trusts to the impression to be made on Chremes' feelings by the abject condition of Clitipho for the latter's success in making peace on his own terms, which would of course include pardon for Syrus;—and this is what really happens: see the two last lines of the play. **in leges suas**: 'on his own terms,' cf. 1054, *Ea lege*, 'on this condition;' and *hac lege*, *Eun.* 102. The metaphor is from a treaty between military commanders.

1001. **abripi**, *i.e.* 'to punishment.' *abripere*, 'to take away forcibly:' cf. Plaut. *Mostell.* 2, 1, *amabo, abripite hunc intro actutum inter manus.* **iusse** for *iussisse*, see on 32.

1002. **seni nostro fidei nil habeo**, 'I won't trust him not to have me punished.'

ACT V. SC. 3.

1003. **homo**: a respectful address here. 'Sir,' used by a wife to a husband in Plaut. *Epid.* 4, 2, 6: *mi vir* is more affectionate.

1004. **adeo**. Cf. note on 54.

1006. **ullam ne**: Madv. for *nullam ne*. 'Have I ever wished anything in all my life that you have not been my opposer in it?'

1009. **restas** = *resistis*, 'hold out against,' 'resist,' Plaut. *Most.* 5, 2, 50, *ut restat furcifer!* where Weise quotes Propert. 3, 8, 31, *Dum vincunt Danai, dum restat barbarus Hector.* Cf. Ov. *M.* 3, 626, *Is mihi dum resto iuvenili guttura pugno Rupit.*

1010. **Immo scis**, 'Nay then! I'll acknowledge that you know, or anything else, to prevent your beginning all over again with your clatter.' **de integro redire**, cf. *ratio de integro ineundast mihi*, 675.

1011. **postules.** Cf. 671.

1014. **subditum**: 'supposititious.' St. quotes Liv. 40, 9, *Me subditum et pellice genitum appellant.*

1015. **inimicis.** 'Hush! in heaven's name! leave that to our enemies.' A common formula of deprecation. Cf. Virg. *G.* 3, 513, *Di meliora piis erroremque hostibus illum!*

1016. **qui sit meus**: obs. the subjunctive '*a* son who is really mine.' Not, this particular son.

1018—1020. The words between brackets are considered by Wagner and others to be an interpolation. Madvig however argues that if they had been introduced by any one, he would at least have written a complete verse; that they are to the point and present no sign of interpolation. He thinks that some words have been lost and that they originally stood in somewhat this way:

Sed quum magis credundum siet
indidem esse oriundum id, quod est consimile moribus,
convinces etc.

1018. **Quod filiast inuenta?** *i.e.* 'Do you sneer at my faculty for convincing people that they are my children, because I have just discovered a long-lost daughter?' This is Colman's explanation: and it is a better one than that given by Madame Dacier and others, who explain it to mean: 'Do you mean that my discovery of a daughter will prove me not to be barren?'

1021. **nil...relictum huic** etc. seems to mean something like this: 'If all his faults were reckoned and balanced against yours, he would have no surplus on his side,' *i. e.* 'he has no fault which you have not.' For the construction, cf. *quid reliqui est quin habeat quae...dicuntur bona*, 193.

1023. **quam seuerus! rem cum uideas, censeas.** (Cf. 599.) This is said sarcastically: 'how grave and proper he looks! If you only knew all about his conduct with Bacchis, you'd think he was so indeed!' St. quotes Plaut. *Casin.* 3, 2, 32: *sed eccum incedit! at quum aspicias tristem, frugi censeas.*

Act V. Sc. 4.

Clitipho seems to have believed what Syrus suggested, that he was not the real son of Chremes and Sostrata. He therefore beseeches them to tell him who are his real parents. His distress and repentance advance the eventual reconciliation that takes place.

1029. **hocine.** 'Can you really have asked me such a question?' Sostrata is naturally shocked at the idea of her son supposing her not to be his mother. And her genuine distress serves to convince him of the fact.

1031. **caue...audiam.** Cf. 846, note.

1033. **gerro,** 'trifler' connected with *gerrae*='trifles.' (γέρρα='wicker-work'.) **fraus** 'cheat' is another instance of the abstract substantive put for the adjective. Cf. *scelus* for *sceleste*, 315. **damnosus,** 'extravagant,' cf. *damnum* 628.

1034. **crede et credito.** This is a good illustration of the difference between the imperative present and future. *Crede* = 'believe now'; *credito*='and then you shall believe.' It is almost equivalent to *si credas credes*.—Zumpt, § 583—4. See Seely on Liv. 1, 23, *memor esto, cum dabis signum, etc.* [Cf. Donald. *Gk. Gr.* § 520, where he points out that λαβὲ καὶ εἴσει =ἐὰν λαβῇς εἴσει.]

1038. **ego quod potero,** sc. *ego sedulo prohibebo quod potero.* 'Oh, I don't know about the gods, as far as I can I shall do my best to stop it!' Chremes has no patience in his anger with Sostrata's gentle and pious exclamations.

1041. The words wanting are *puduit* and *scortum* or *amicam.*

Act V. Sc. 5.

Menedemus comes to add his entreaties. Clitipho is pardoned on condition of abandoning Bacchis, and taking a wife. Last of all Syrus is included in the general amnesty.

1047. **arcessi.** Cf. 948.

1048. **dixi.** Cf. 937. **Mi vir, obsecro te etc.** Chremes means the two talents which he and Menedemus had fixed upon (940); but Sostrata supposes him to refer to the threatened settlement of all his property on Antiphila..

1050. **exorent,** 'to persuade by entreaty.' Cf. *Andr.* 1, 1, 140. **dem...dono**: *dono* is the predicative dative, 'as a free gift,' sometimes the phrase is *dare donum*, Liv. 41, 28.

1052. **offirma**: *ob-firmare: ob* refers to the persons 'against whom' the subject of verb is obstinate.

1053. **Quid istic?** Chremes begins to yield. 'Well, well! what else would you have?' Cf. *Andr.* 572.

1054. **Ea lege.** Cf. 998 and Cic. *Fam.* 5, 16, *homines ea lege natos esse.*

1056. **ut ducas**, sc. *impero.* **Pater!** Clitipho is dismayed at this strong beginning, as he is still in love with Bacchis. **Ad me recipio**: "Cicero (*Fam.* 13, 10) uses *in me recipio.*"—P. St. quotes Plaut. *Mil.* 230, for *recipio* used in this sense independently.

1057—9. As Clitipho can't be got to speak, Menedemus and his mother Sostrata keep answering for him hastily, to persuade his angry father that all will be well.

1061. **Rufamne** etc., sc. *ducam. Am I to marry that red-haired, etc.*

1062. **Caesiam.** *Caesia* corresponds to the Greek γλαυκή. As γλαυκῶπις is the epithet of Athenè, the young lady need not have been insulted perhaps. But it had come to mean what we call cat-eyed. Catull. 45, 7, *caesius leo.* Cf. Lucr. 4, 1161, *Caesia Palladium?* i. e. 'if our mistress has cat's eyes, we call her a regular little Pallas.' Where see Munro. **adunco naso**: 'with her turned-up nose!' *nasus aduncus* came to be used for a 'satirical temper,' but here it is purely physical.

1063. **elegans**: 'fastidious.' Cf. *elegans formarum spectator, Eun.* 566, ib. 408: so *elegantia* 'fastidiousness' in Plaut. *Mil.* 1235, *Metus me macerat, quod fastidiosus est...ne...elegantia ejus meam speciem spernat.* **ibi**, 'engaged on that subject.' Cf. 983.

1067. Ω is said to stand for *Cantor*, who when the actors had retired laid down his tibia and spoke last, and thus terminated the play in his own person. Bentley supposed it to have come from a corruption of the letters CA standing for *Cantor.* Wagner thinks that it arose from the fact that in the MSS. the characters were marked by letters of the alphabet, and that Ω as the last letter stood for the last speaker. It seems to have been the invariable way of ending a play. Cf. Hor. *Ars P.* 155, *donec cantor, 'Vos plaudite,' dicat.*

APPENDIX.

THE following fragments of Menander's original play of the Αὑτὸν τιμωρούμενος are extracted from Meineke's 'Fragmenta Comicorum Graecorum' (p. 844).

I.

πρὸς τῆς Ἀθηνᾶς, δαιμονᾷς, γεγονὼς ἔτη
τοσαῦθ', ὁμοῦ γάρ ἐστιν ἑξήκοντά σοι.

Cf. Terence *Haut.* 62, *Nam proh deum atque hominum fidem, quid vis tibi? Quid quaeris? annos sexaginta natus es, aut plus, ut conjicio.*

II.

Λουτρὸν θεραπαίνας ἀργυρώματα.

Compared with the list of luxuries enumerated by Menedemus in this play, 130: *Ancillae tot me vestiant? Sumptus Tantos ego solus faciam?* Some insert στρώματ' before ἀργυρώματα. With which we should compare *lectos sternere* in v. 125.

III.

ἐξ ἱσταρίου δ' ἐκρέματο φιλοπόνως πάνυ
..................καὶ θεραπαινὶς ἦν μία.
αὕτη συνύφαινε ῥυπαρῶς διακειμένη.

Cf. Terent. *Haut.* 293, *Subtemen nebat: praeterea una ancillula erat; ea texebat una, pannis obsita, Neglecta, immunda illuvie.*

IV.

ἀνδρὸς χαρακτὴρ ἐκ λόγου γνωρίζεται.

Cf. Terent. *Haut.* 384, *nam mihi quale ingenium haberes, fuit indicio oratio.*

There are two other fragments given by Meineke, which have nothing in Terence's play to correspond with them, viz.

οἴκοι μένειν χρὴ καὶ μένειν ἐλεύθερον,
ἢ μηκέτ' εἶναι τὸν καλῶς εὐδαίμονα.

and μετ' ἄριστον γὰρ ὡς ἀμυγδαλὰς ἐγὼ
παρέθηκα, καὶ τῶν ῥοιδίων ἐτρώγομεν.

Lastly, the Scholiast in the Bembine MS. has on the words *vehemens in utramque partem, Menedeme, es nimis* (440), the note "*graecè* πᾶς πατὴρ μῶρος," which words may have been in the original of Menander.

CAMBRIDGE: PRINTED BY C. J. CLAY, M.A. AT THE UNIVERSITY PRESS.

THE SELF-TORMENTOR

TRANSLATED FROM THE

HAUTON TIMORUMENOS

OF

TERENCE

BY

E. S. SHUCKBURGH, M.A.,
LATE FELLOW AND ASSISTANT TUTOR OF EMMANUEL COLLEGE, CAMBRIDGE.

London:
MACMILLAN AND CO.
1877

THE SELF-TORMENTOR

OF

TERENCE.

PROLOGUE.

[*Spoken by* AMBIVIUS]

LEST any one of you should wonder, why the poet has given to an old man a part which belongs to young men, I will first speak on that point: after that I will deliver what I have come to deliver.—I am going to act to-day the Self-Tormentor, a new comedy taken from an unadapted Greek original; which has been constructed with a double plot from one that was but single. [I have pointed out that it was a new play, and what play it was: now who has written it, and whose the Greek original is,—did I not think that a very large proportion of you knew,—I would state *that*.] I will now in few words explain to you why I have 10 conned this part. He intended me to be an ambassador, not a mere speaker of a prologue. In your hands he placed the decision, me he put forward as his advocate: if only the pleader before you shall shew as much power in delivery, as *he* has shewn in the pointedness of his composition, who wrote this speech which I am about to pronounce. For as to malicious

persons having spread stories abroad, that he has combined many Greek plays while making but few Latin ones; our poet does not say that he has not done so; and he declares that he repents it not, and further, 20 that he will continue to do so. He has on his side the example of good poets, by which example he considers himself justified in doing what they have done. Next, as to the old malicious poet saying that our author has by a sudden freak devoted himself to the profession of literature, relying on the talent of his friends, not on his own natural powers; a decision of yours, an expression of opinion on your part, will be decisive; wherefore I desire that you all be entreated not to let the remarks of the uncandid have more weight than those of the candid. Take care to be candid yourselves: give those an opportunity of rising 30 who give you the opportunity of seeing new plays without (the usual) faults;—that he may not think this spoken in his defence, who lately represented the citizens making way for a running footman in the street. Why be a slave to a madman?—On that man's faults (our poet) will speak at greater length when he shall bring out other new plays, unless he put an end to his abuse. Attend to me with candour: give me the privilege of being allowed to act a quiet play without interruption; that it may not be always the case that a running footman, an angry old man, a greedy parasite, and then again an impudent sycophant, a grasping pimp, have to be again and again perform- 40 ed by me at the very top of my voice, with the most extreme exertion. For my sake persuade yourselves

that this is a fair plea, in order that some part of the labour may be lessened for me. For now-a-days those who write new plays have no mercy on an old man: if it is one that is very fatiguing, off they rush to me; but if it is a light one, it is taken to some other company. In this one thé attraction is the purity of style. Try what my talent is capable of in both sorts. If I have never set a price upon my art in a spirit of greed, and have in my heart held it to be the greatest gain to serve your interests in the greatest degree,—make an example in my case, that the young 50 actors may spend more pains in pleasing you than themselves.

ACT I. Scene 1.

Menedemus' *Farm, in Attica.*

Chremes *and* Menedemus, *discovered.*

Ch. Although the acquaintance now existing between us is quite recent, dating in fact from the time that you bought a farm here next to mine; and though there has been almost no further intercourse: nevertheless either your own goodness or our being neighbours, which I consider to be next door to being friends, causes me to admonish you boldly and like an intimate, that you seem to me to be doing more than your time of life admits of, and more than your cir-
60 cumstances demand. For in the name of gods and men, what would you have? What is your object? You are sixty years old, or more still as I guess: no one has in this part of the country a better farm or one that would fetch more. Slaves you have in abundance: yet just as though you had not a single one, you busily perform in your own person their duties. I never go out so early in the morning nor return home so late in the evening, but that I spy you on your farm digging or ploughing or carrying something. In fact
70 you do not leave a moment unemployed, nor take the least pity on yourself. That these things are no

pleasure to you I feel very well convinced. 'Yes but,' you will say, 'I am dissatisfied with the amount of work done here.' If you were to spend in keeping those fellows to work all the pains which you waste in working yourself, you would make a better thing of it.

ME. Have you so much time to spare from your own affairs, Chremes, that you busy yourself with those of other people, and that too when they concern you not at all?

CH. I am a man: nothing that affects mankind do I think a matter of unconcern to me. Look upon me as hereby offering advice or asking for information. Is what you do right?—that I may do it myself. Is it not so?—that I may deter you.

ME. I am obliged to do so: for yourself do what 80 you find it necessary to do.

CH. Is any man obliged to torture himself?

ME. I am. [*Is agitated.*]

CH. If it is at all painful to you, I beg your pardon. But what is this trouble of yours? I pray you, what is this mighty matter that you have deserved against yourself?

ME. Ah me!

CH. Do not weep: but make me acquainted with your trouble, whatever it is: don't keep it quiet, don't be afraid: confide in me, I tell you: I shall be sure to be of some use to you either by consolation or advice or by actual help.

ME. Do you wish to know this?

CH. Yes, for the reason which I have stated

ME. It shall be spoken.

CH. But meantime however put down this mattock here: don't go on working.

ME. Certainly not.

CH. Why, what is the object?

ME. Allow me to give myself no moment's holiday
90 from work.

CH. I won't allow you, I say. [*Takes the mattock away.*]

ME. Ah, you are not fair!

CH. [*lifting the mattock*]. What! such a heavy one as this, I pray?

ME. It is just what I deserve.

CH. [*lays down the mattock*]. Now speak.

ME. I have an only son, who is quite a young man:—ah, what did I say? that I *have?* Rather, I *had*, Chremes: now it is doubtful whether I have one or no.

CH. What do you mean by that?

ME. You shall know. There is here a stranger from Corinth, a needy old lady: her daughter he began to be desperately in love with, to such a degree that he regarded her almost in the light of a wife;—all this was without my knowledge. When I discovered what was going on I began to treat him, not
100 kindly nor as the love-sick heart of a young man should have been treated, but with violence, and in the stale old way of fathers. I kept finding fault with him every day: 'So! do you expect to be allowed any longer such liberties while I your father am alive, as to regard a mistress almost in the light of a wife? You are wrong if you believe that, and don't know me, Clinia. I am willing that you be called my son

just so long as you shall do what becomes you: but if you don't do that, I shall soon find what it becomes me to do in regard to you. This conduct of yours arises from absolutely nothing but too much leisure. I when I was your age was not busied with love, but went hence into Asia on account of my poverty, and 110 there gained at once property and glory with arms, yes, in war.'—At last the matter came to this pass: the young man, by hearing again and again and with distress the same words, was overcome: thought that from my age and wisdom I knew more and took better care for his interests than he did for himself: he went away into Asia to the king to serve as a soldier, Chremes.

CH. What do you say?

ME. He set out without my knowledge; he has been gone three months.

CH. Both are to blame; but that enterprise, nevertheless, is the sign of a modest and by no means 120 cowardly spirit.

ME. When I learnt it from those who were in his confidence, I returned home in distress and with my mind almost distracted and unsettled for grief. I sit down: up run my slaves, pull off my shoes: others I see hurrying about, preparing the dinner-couches, getting ready the dinner: each as far as in him lay was bestirring himself to alleviate that distress for me. When I see it, I begin thus to reflect: 'So! are there to be so many persons busied on my account alone, all to satisfy me by myself? Are so many maid-servants to clothe me? am I all by myself to be living 130

at such expense? But my only son, who ought equally with me to have enjoyed these things, or even more fully, because his time of life is better suited for the enjoyment of them,—him I have driven out hence in miserable plight by my harshness. Indeed, I should think myself deserving of any evil you please, were I to do so: for as long as ever he shall be leading that straitened life of his, deprived of his fatherland by my acts of harshness, all that time I will perpetually be punishing myself for him, by working, making money, pinching, slaving for him.'
140 This I forthwith do: I leave nothing in my house, neither vessel nor clothes: I scraped everything together, maidservants, slaves, except those who by performing agricultural labour could easily pay for their expense: I put them all up to auction, and sold them: immediately I advertised my house for sale: I got together proceeds of about fifteen talents: I bought this field; here I keep myself at work. I have made up my mind, Chremes, that I am doing less wrong to my son just so long as I make myself miserable; nor is it right that I should enjoy any pleasure here, except when he shall have returned
150 hither safe and sound to share with me.

CH. I think that you are of an indulgent spirit toward your children, and that he would be obediently disposed, if one treated him fairly or properly. But neither did you understand him well enough, nor he you: just what *does* happen when people are not living on terms of sincerity. You never showed how much you valued him, nor did he venture to give you

the confidence which a father should have. But if this had been the case, you would never have had these things happen.

ME. That is the fact, I confess: I have been guilty of a very great fault.

CH. But, Menedemus, henceforth I hope for the best, and I feel sure that he will be with you here safe and sound very shortly.

ME. May the gods so bring it about.

CH. They will. Now if it is convenient to you,—the Dionysia are going on here: I wish you would 160 dine with me to-day. ME. I can't.

CH. Why not? I entreat you, do pray have a little mercy on yourself: your absent son would have you do the same.

ME. It is not proper that I who drove him to hardship should now avoid it myself.

CH. Is this your determination? ME. Yes.

CH. A very good day to you.

ME. The same to you. [*Exit.*]

CH. [*solus, going towards* PHANIA'S *door*]. He has forced tears from me, and I am right sorry for him. But considering the time of day, I ought to give my neighbour Phania here warning to come to 170 dinner. I will go and see whether he is at home [*goes to the door, enquires and returns*]. There was no need of anyone to warn him: they say he was ready at my house some time ago; it is I who am keeping my guest waiting. I will hence in-doors.—But why did my door here rattle? who is coming out? I will withdraw this way [*goes behind the door*].

Act I. Sc. 2.

Enter Clitipho.

Clitipho [*coming out of* Chremes' *door and speaking to* Clinia *in the house*]. There is nothing for you to be alarmed at as yet, Clinia: there is no delay on their part even now: and I know that she will be with you here to-day along with the messenger. Therefore give over that groundless anxiety which is torturing you.

Ch. [*aside*]. With whom is my son talking?

Cl. [*seeing* Chremes]. Here is my father, whom I wanted: I will address him. Father, you are come 180 in the nick of time.

Ch. What is it?

Cl. Do you know this Menedemus, our neighbour?

Ch. Very well.

Cl. Do you know that he has a son?

Ch. I have heard he has: in Asia.

Cl. He is not, father: he is at our house.

Ch. What do you say?

Cl. As he was on his way here, just as he was disembarking, I brought him straight home to dinner: for I have always had from my very childhood a very close intimacy with him.

Ch. Your news is exceedingly delightful. How I wish that Menedemus had been more pressed to dine with us, that I might have been the first to surprise him at my house with this joy:—yes, and there is time even now.

CL. Mind how you do any such thing: you mus'nt do it, father.

CH. Why?

CL. Why, because it is still uncertain what he will do with himself. He is only just on his way home. He is afraid of everything: his father's anger, his mistress's affection—as to how it may be disposed to him. He is dreadfully in love with her: 190 it was on her account that this disturbance and running away came about.

CH. I know it.

CL. He has now sent a slave into the city after her, and I sent our Syrus with him.

CH. What says he?

CL. What says he? Why, that he is wretched.

CH. Wretched? whom could you fancy less so? What more is there for him to have of those things which among mankind are called blessings; parents, a native land in safety, friends, family, relations, wealth? And these are exactly in accordance with the mind of their possessor; the man who knows how to use them, to him they are blessings; to him who does not use them rightly, evils.

CL. Nay, but he was always a churlish fellow; and at the present time I fear nothing more than his doing in his anger more to him than is at all necessary.

CH. He?—[*Aside*] But I will restrain myself; for it is for his advantage that this youth should be in 200 fear.

CL. What are you saying to yourself?

CH. I will tell you. Whatever were the circumstances, he ought nevertheless to have remained. Perhaps he was somewhat more severe than suited your friend's caprice: he should have put up with it: for whom should he have borne with if not with his own father? which was right, that this youth should have suited his manner of life to *his* habits, or the father to his? And as to his pretending that he was hard, that is not the case: for the severities of fathers are mostly of one sort, in the case of a man who is fairly tolerant. They wouldn't have them constantly with women, they wouldn't have them constantly at wine, they supply them sparingly with cash: and all these things are nevertheless with a view to their virtue. But when the mind has once enslaved itself to wicked lust, it needs must be, Clitipho, that it betakes itself to wicked courses. This is the wise thing to do,—to 210 gain at the expense of others, experience of what is to your own advantage.

CL. So I suppose.

CH. I will go away in-doors, to see how our dinner is getting on. Mind, please, considering the time of day, that you don't go anywhere far out of the way. [*Exit.*]

Act II. Sc. 1.

In front of Chremes' *house.*

Clitipho *soliloquises.*

What unfair judges are fathers upon all young men, when they think it reasonable that we should be born grey-beards straight from our childhood, nor have any connection with those habits which youth suggests. They govern in accordance with their own feeling, as it now is, not as it was once. If I shall ever have a son, I swear he shall find me an indulgent father; for I will give myself an opportunity both of noticing and pardoning a fault: not like my father, who shows me his own sentiments under cover of another.—Destruction! this gentleman, when he has drunk a little more than usual, what tricks of his own does he tell me of! Now says he, 'gain at the expense of others, experience of what is to your own advantage.' The clever fellow! in good truth he little knows, to what deaf ears now he speaks when he moralises to me. At present my mistress's words affect me much more keenly, 'Give me this,' and 'Bring me that': and I have no means of answering her; nor is there anyone in the world more wretched than I am. For my friend Clinia here, though he has enough trouble on 220

his hands, nevertheless has a mistress well and chastely brought up, who knows nothing of the harlot's trade. Mine is successful, grasping, with fine airs and extravagant habits and fastidious notions. Moreover, as to what I am to give her I can only say 'certainly'! For I have scruples in telling her that I have got nothing. This pitch of distress I have not long ago come upon; and my father as yet knows nothing about it.

Act II. Sc. 2.

Enter Clinia *from the house.*

230 Clin. If things had gone right with my love, they would have been here long ago, I am sure: but I fear the lady has been seduced at home while I was away. Many circumstances concur to strengthen this opinion in my mind: the opportunity, the place, her age, the wickedness of the mother under whose authority she is; in whose eyes nothing in the world is valuable except money.

Clit. Clinia!

Clin. Heigho! what a wretch I am!

Clit. Just be on your guard, lest some one coming out by chance from your father's house here see you.

Clin. I will do so: but my mind certainly forebodes I can't tell what evil.

Clit. Are you determined to make up your mind to that idea before you know what the truth of the matter is?

Clin. If there had been nothing the matter, they would have been here by this time.

CLIT. They will be here directly.

CLIN. When will that 'directly' of yours be?

CLIT. Don't you consider that it is a good long way off? and you know the ways of women: it's a year while they are getting ready and preparing to start. 240

CLIN. Oh, Clitipho, I am all fears.

CLIT. [*sees* SYRUS *and* DROMO]. Breathe freely: here is Dromo with Syrus: here they are for you, both together.

ACT II. SC. 3.

Enter SYRUS *and* DROMO *conversing.*

SY. You don't mean it! DR. I do.

SY. But meanwhile, while we are chatting, they have been left behind.

CLIT. Your lady is come: do you hear, Clinia?

CLIN. I indeed do at length both hear and see, and feel well again, Clitipho.

DR. [*to* SYRUS]. No wonder, they are so encumbered; they are bringing with them a whole retinue of maidservants.

CLIN. [*to* CLITIPHO]. Confusion! whence did she get the maidservants?

CLIT. [*to* CLINIA]. Don't ask me.

SY. [*to* DROMO]. They ought not to have been left behind: what a quantity of things they are bringing! CLIN. [*to* CLITIPHO]. Oh me, alas!

SY. [*to* DROMO]. Gold, clothes: and it is getting towards evening, and they don't know the way. We have made a foolish blunder. Off with you now,

250 Dromo, to meet them; make haste; what are you stopping for? [*Exit* DROMO.]

CLIN. [*to* CLITIPHO]. Alas for my wretched self! from how high a hope have I fallen!

CLIT. What do you mean by that? what has happened to make you anxious again?

CLIN. Do you ask what it is? Don't you see? maids, gold, clothes! a girl whom I left here with one little maid. Whence had she these do you suppose?

CLIT. Aha! now at length I understand.

SY. [*aside*]. Good heavens, what a crowd of them! our house will scarce hold them, I am sure. What *will* they eat! what *will* they drink up! will anything be more wretched than my old master? But I see the men I was wanting [*sees* CLINIA *and* CLITIPHO].

CLIN. O Jupiter, where is good faith to be found? While I all for your sake am a wanderer and exile from my fatherland in my folly, you meanwhile have enriched yourself, Antiphila, and have forsaken me in the midst of these miseries; you for whose sake I submit to the greatest discredit, and fail in obedience 260 to my father; towards whom I feel ashamed and repentant now (for he was always preaching to me of the ways of these women,) that he should have warned me all in vain, and never have been able to force me away from this girl. However I will do it *now:* then when it might have been gracious in me I would not. There is no one more wretched than I.

SY. [*aside*]. This gentleman has evidently fallen into a mistake from our words spoken here.——[*To*

CLINIA] Clinia, you think quite wrongly about your love: for both her way of life is the same as ever, and her affection for you just the same as it was, as far as I could guess from the facts of the case.

CLIN. What is it, I beseech you? for there is nothing in all the world I should like better than to be wrong in this suspicion.

SY. First this, that you may not be ignorant of any of her circumstances. The old lady, who was formerly said to be her mother, was not so: she is dead: this I by chance heard her tell the other one herself in our journey here. 270

CLIT. Who is this other one?

SY. Wait! let me first finish the story I have begun, Clitipho: afterwards I will come to your question.

CLIT. Make haste.

SY. To begin at the very beginning, when we were come to the house, Dromo knocks at the door: a certain old woman came to it: upon her opening the door, immediately this fellow burst into the house: I follow. The old woman shoots the bolt on the door, returns to her wool. By these means it could be ascertained, or by none at all, Clinia, in what pursuit she has spent her life while you were away,—namely, when one came upon the lady unexpectedly: for it gave one the opportunity of forming an opinion on the habits of her daily life, and they display more than anything the nature of everyone's disposition. We found the girl herself busily weaving her web, only decently dressed and in mourning (for that old lady, I suppose, who had died,) without gold ornament; in 280

short so adorned as women are who are adorned only to please themselves; her cheeks not coloured with the stuff that women use; her hair unconfined, thrown 290 in careless profusion back about her head; [CLINIA *tries to interrupt*] Keep quiet!—

CLIN. My good Syrus, I beseech you, do not put me into such delight without good reason.

SY. The old woman was spinning yarn: besides there was one little maid-servant; she was helping her to weave, covered with rags, slatternly, untidy and dirty.

CLIT. If this be true, Clinia, as I believe it is, who more fortunate than you? Do you notice this maid who he says was ill-clad and ill-kept? This is a strong proof that the mistress is in no mischief, when her go-betweens are so neglected: for it is a rule with those same men who are trying to get at 300 the mistresses, first to fee the maids.

CLIN. [*to* SYRUS]. Go on, I beseech you, and beware of trying to gain any false favour with me. What says she, when you mention my name?

SY. Upon our saying that you had returned and begged her to come to you, the lady at once leaves her weaving, and covers her whole face with tears, so that you might easily perceive that it was from her longing for you.

CLIN. I don't know where I am for joy, so help me heaven!—I was so afraid!

CLIT. But I knew that it was all nothing. Come now, Syrus, it is the turn now to tell us who that 310 other one is.

SY. We are bringing your Bacchis.

CLIT. Ha! what? Bacchis? Oh, you scoundrel, where are you bringing her to?

SY. Where am I bringing her to? Home of course.

CLIT. To my father's house?

SY. The very same.

CLIT. To think of the fellow's brazen audacity!

SY. Harkye! no great nor notable exploit is performed without risk.

CLIT. Look here: at the peril of *my* life *you* would gain reputation for yourself, you rascal! in which undertaking if only the smallest particular escape your caution, I am undone. [*To* CLINIA] What would you do with him? SY. But indeed—

CLIT. [*interrupting*]. What 'indeed'?

SY. If you will let me, I will say.

CLIN. [*to* CLITIPHO]. Let him.

CLIT. I give him leave.

SY. The matter at present is just as when,—

CLIT. What roundabout story is he beginning with to me, the scamp?

CLIN. Syrus, what he says is true. No more of that; come back to the matter in hand.

SY. The fact is I can't hold my tongue: you are unfair in many respects, Clitipho, and are not to be borne. 320

CLIN. [*to* CLITIPHO]. We must hear him indeed: keep quiet.

SY. You want to indulge in love; you want to possess her; you want something to be procured for you to give her: you don't wish the risk in gaining

your end to be yours:—your wisdom is no folly! If indeed it is wisdom to wish for what you can't possibly have the luck to get. You must have the latter with the former, or give up the former along with the latter. Consider now which of these two alternatives you prefer: and yet the plan that I adopted I know is the right and safe one. For there is an opportunity of having your mistress with you fearlessly at your father's house. In the next place I will in this very same way find the money which you have promised;—
330 and that I should procure that for you you had before this made my ears deaf with your prayers. What else do you want?

CLIT. If indeed this *is* done.

SY. 'If indeed'! You shall know by experience.

CLIT. Come, come! favour us with that plan of yours: what is it?

SY. We will pretend that your mistress is this man's [*points to* CLINIA].

CLIT. Excellent: pray what is this gentleman to do with his own? Is she also to be called his, since one is not disgrace enough?

SY. Nay, she shall be taken to your mother.

CLIT. Why there?

SY. It would be too long a story if I were to tell you why I do that; but there is good reason.

CLIT. Nonsense! I see no valid reason for it being to my advantage to undergo this alarm.

SY. Stay! I have something else, if you are afraid of that, which you must both confess to be without any risk.

CLIT. Hit upon something of *that* sort, in heaven's name.

SY. By all means. I will go away to meet her, 340 and tell her to return home again.

CLIT. Ha! what did you say?

SY. I'll soon have every cause of alarm removed from you, so that you may sleep at your ease on either ear. CLIT. [*to* CLINIA]. What am I to do now?

CLIN. You? why the happiness which—

CLIT. [*to* SYRUS]. Only tell me the truth, Syrus.

SY. Only go on: before the day is out you'll wish for it when it is too late and in vain [*makes as if he would go away*].

CLIN. —is given, enjoy while you may: for you know not— CLIT. Syrus, I say.

SY. [*going*]. Go on, pray! Nevertheless I am going to do what I told you.

CLIN. —whether you will ever have the power to do so hereafter or not.

CLIT. [*to* CLINIA]. That is true indeed! [*To* SYRUS] Syrus, Syrus, hallo! hallo! Syrus!

SY. [*aside*]. He has warmed. [*To* CLITIPHO] What do you want? CLIT. Come back, come back!

SY. Here I am: tell me what's the matter? You'll say that you don't like this either now. 350

CLIT. Nay, Syrus, but I put myself and my love and my character in your hands. You are judge: take care you don't incur impeachment.

SY. It is ridiculous that you should give me that caution, Clitipho; as though I had less at stake on that point than you. If anything untoward does befal

us in this plan, there will be a scolding in store for you, blows for me: wherefore, this matter is in no respect one for neglect on my part. But entreat your friend there to pretend that she is his mistress.

CLIN. Of course I will do so: matters are now
360 come to such a position, that it is a matter of necessity.

CLIT. You deserve the affection I have for you, Clinia.

CLIN. But take care she doesn't break down in any way.

SY. She has been thoroughly well schooled.

CLIT. But this is what I wonder at,—how you have managed so easily to persuade her, who is in the habit of rejecting such grandees!

SY. I came to her at the right moment, which is the most important thing in the world. For I found a certain soldier beseeching in piteous terms for a night with her: she was handling the fellow skilfully, so as to inflame his lustful heart by the lack of what he wanted; and at the same time that this might gain as much gratitude from you as possible. But look you! take care, please, that you don't cause any disaster by
370 want of caution. You know your father, how quick-sighted he is in matters of this sort: I again know you, how unable to control yourself you are wont to be. Let us have no twisting of words, no turnings of your head, sighs, hems, coughs, smiles.

CLIT. You shall have to compliment me.

SY. Look to it please.

CLIT. You yourself shall wonder at me.

SY. But how quickly the ladies have caught us up!

CLIT. Where are they? Why do you keep me back? [SYRUS *holds* CLITIPHO.]

SY. For the time being this woman is not your mistress.

CLIT. I know that; at my father's house: but for the present between whiles.

SY. Not a bit the more.

CLIT. Let me! SY. I won't let you, I say.

CLIT. I beseech you, just a moment!

SY. I forbid it. CLIT. At least to greet her.

SY. Away with you, if you are wise.

CLIT. I go. What about him? [*points to* CLINIA]. 380

SY. He will stay. CLIT. O happy fellow!

SY. Walk! [*Exit* CLITIPHO.]

ACT II. SC. 4.

Enter BACCHIS *and* ANTIPHILA *talking together, followed by Servants.*

BA. By Pollux, my dear Antiphila, I commend you and judge you a fortunate woman, for having studied this,—that your morals should be in entire agreement with your beauty: and I don't wonder in the least, so heaven help me, if every man seeks you for himself. For your style of conversation was a proof to me of your disposition. And for my part, when I now consider in my own mind your way of life, and that of all women of your character who keep the common herd at a distance, it seems no wonder that you are of the character you are and that we are not. For it is to your advantage to be disinterested: those with whom we have to do will not allow us to

be so. For it is from being attracted by our beauty that lovers court us: when this has suffered change, 390 they bestow their affection elsewhere. Unless some provision has meanwhile been made by us, we spend our lives in neglect. In your case when you have made up your minds to spend your life with one particular man, whose character is in greatest harmony with your own, these cleave to you. By this reciprocal favour both of you are mutually bound together, so that no catastrophe can ever interrupt your love.

ANT. I know not about other women: as for me I know that I have always studiously done my best to find my convenience in his.

CL. [*aside*]. Ah! therefore it is, my Antiphila, that you now are the sole cause of my return to my fatherland: for, while away from you, all hardships which I underwent were light to me except the being 400 forced to be without you.

SY. Oh, no doubt.

CL. [*aside to* SYRUS]. Syrus, I can scarcely bear it. To think that I am wretch enough not to be allowed to enjoy such a heart as this after my own way!

SY. So far from that, according to what I see of your father's disposition, he will cause you difficulties for a good while yet.

BA. [*seeing* CLINIA]. Who is this young man here, who is staring at us?

ANT. [*seeing* CLINIA]. Oh! hold me, in heaven's name.

BA. What is the matter with you, I pray?

ANT. Oh heavens! oh! I can't bear it!

BA. What are you losing your senses about?

CL. Can it be Antiphila?

ANT. Do I see Clinia or not?

BA. Whom do you see?

CL. Oh, sweetheart, good-morrow!

ANT. Oh, my Clinia, good-morrow!

CL. How fare you?

ANT. I am all joy that you have returned safe.

CLIN. Do I hold you in my arms, Antiphila, you whom my soul has yearned for above everything?

SY. Come, go in-doors: for the old gentleman has been waiting for you this long while.

[*Exeunt omnes.*]

Act III. Sc. 1.

Time,—*the morning after the last Act.*

Scene,—*in front of* Menedemus's *house.*

Enter Chremes *and* Menedemus *on different sides.*

410 Ch. [*soliloq.*]. The day is already breaking there [*looks up to the sky*]: why delay to knock at my neighbour's door, that he may learn the news of his son's return from me before anyone else? although I perceive that the young man does not wish this. But when I see my friend here so tortured by his going away, am I to conceal so unlooked-for a joy, when there is no danger to the former from betraying him? I will not do so: for as far as my power will go I will assist the old man. Just as I see that my son is serving the interests of his friend and contemporary, and acting as his ally in his affairs; so we old men also ought in fairness to support other old men.

420 Me. [*soliloq.*]. Either I am in disposition unusually fitted by nature for misery; or this saying is false, which I hear commonly said, that time lessens sorrow for men: for in my case at any rate my sorrow about my son daily grows greater and greater; and the longer he is absent, so much the more do I long for him, and the more do I miss him.

CH. [*seeing* MENEDEMUS]. But I see the very man coming out-of-doors: I will go and speak to him. Menedemus, good day! I bring you news, in which you desire to be a sharer above all things in the world.

ME. You haven't heard anything about my son, have you, Chremes?

CH. He is alive and well. 430

ME. Where is he, I beseech you?

CH. At home at my house.

ME. My son? CH. Yes. ME. Has he come?

CH. Without doubt. ME. My son Clinia come?

CH. I have said so.

ME. Let us go: take me to him, I beseech you.

CH. He does not wish that you should know of his return as yet, and he studiously avoids your sight; on account of the fault he has committed he fears that your old severity may have been increased still more.

ME. Did not *you* tell him how I was disposed?

CH. No. ME. Why, Chremes?

CH. Because you take the worst course possible both in regard to yourself and him, if you show yourself to be of a disposition so soft and subdued.

ME. I can't do it: long enough already, long enough I have played the stern father.

CH. Ah! you are too violent in both directions, 440 Menedemus,—now too indulgent, now too strict. You will fall into the same mistake from this course of action as you did from that. In the first instance, formerly rather than allow your son to frequent the company of a common young woman, who at that time

was contented with very little and in whose eyes everything seemed a favour, you frightened him from home. She forced against her own will soon afterwards began to earn a living by prostitution. *Now* when she can't be kept without great expense, you are eager to give him anything in the world: for to let you know how well she is now furnished with
450 qualities for bringing ruin,—in the first place she has brought with her more than ten maidservants, laden with clothes and gold. If her lover were a Satrap he would never be able to support her expenses: to say nothing of *you* being able. ME. Is she in-doors?

CH. Is she, do you ask? I have had reason to know it: for I have given her and her retinue one dinner: but if I had to give another, it would be all up with me. For to say nothing of other things, in mere tasting what a quantity of wine did she consume! 'This is pretty well,' says she: 'this is sour stuff, old gentleman; look out something mellower please.' I broached all my jars, all my bottles: she kept all of
460 us in a bustle: and this was only one night. What do you think will become of you, whom they will be continually feeding upon? So help me heaven, I pitied your property, Menedemus.

ME. Let him do as he pleases: let him take, use up, squander,—I have determined to put up with it, so long only as I have him with me.

CH. If you have really determined to act thus, I think that it very greatly concerns you, not to let him perceive that you grant it him with your full knowledge.

ME. What am I to do?

CH. Anything rather than what you are thinking of doing: give it through the hands of anyone else: allow yourself to be duped by tricks through the 470 agency of some servant-lad;—although I noticed this too, that they are on that tack and are plotting together on the sly. Syrus is whispering along with that fellow of yours; they are communicating their designs to the young men: and it is better for you to lose a talent in this way than a mina in the other. It is not now money that is the question, but in what way we can give it to the young man with the least risk. For if he shall once have understood the state of your mind,—that you are prepared to sacrifice your life and all your money, sooner than lose your son 480 from your side; dear me, how wide a loop-hole for debauchery will you have opened! while for yourself you will have made it impossible henceforth to live with any pleasure. For we all grow worse by absence of control. [Whatsoever occurs to anyone's mind, he will want to have, and will not consider whether it be right or wrong.] You will not be able to stand the ruin of your property and himself. You refuse to give: straight he will have recourse to that which he will perceive has the greatest weight with you: he will immediately threaten to leave you.

ME. You seem to speak the truth and exactly as 490 the matter stands.

CH. Indeed, for my part, sleep has not visited my eyes this past night, while I was trying to hit on a plan for restoring your son to you.

ME. Give me your hand: I beseech you, Chremes, to go on doing the same.

CH. I am ready.

ME. Do you know what I want you to do?

CH. Tell me.

ME. Since you have perceived that they are beginning to trick me, see that they make haste and do it: I am longing to give him what he wants, I am longing to see himself this moment.

CH. I will see to it. A little piece of business detains me at present: our neighbours Simus and 500 Crito here have a dispute about boundaries; and they have chosen me arbitrator. I will go and say that I can't attend to them to-day, as I had told them that I would. I will be with you immediately.

ME. Do so I beg. [*Exit* CHREMES.] Gods, to think of it! that all men's nature is so constituted that they see and decide other people's affairs better than their own! Does it arise from the fact, that in our own affairs we are hampered by excess of joy or sorrow? How much more acute this man is in my interests than I am in my own!

Re-enter CHREMES.

CH. I have released myself, so as to be at leisure to attend to you. I must catch Syrus and give him a 510 lecture. [*The door of* CHREMES' *house is opened.*] Some one is coming out of my house: retire hence to your own house, lest they perceive that we too have a mutual understanding. [*Exit* MENEDEMUS.

Act III. Sc. 2.

Enter Syrus *from* Chremes' *house.*

Sy. [*soliloquises*]. Run about this way and that: nevertheless I must find you, money: I must play some trick upon the old gentleman.

Ch. [*aside*]. Was I wrong in supposing that these fellows were plotting it? Doubtless, because that slave of Clinia's is somewhat of a slow-coach, the office has therefore been transferred to my fellow here.

Sy. Who is that talking here? [*Sees* Chremes.] Confusion! Did he hear what I said?

Ch. Syrus!

Sy. Hallo! Ch. How are you there?

Sy. Oh I'm all right. But I wonder at your being so early, Chremes, after having drunk so deeply yesterday. 520

Ch. Nothing out of the way.

Sy. 'Nothing' say you? it seemed indeed, as the saying is, a regular eagle's age.

Ch. Ah! well, well! [*Smiles complacently.*]

Sy. This courtezan is an agreeable and well-bred woman. Ch. Very much so.

Sy. Did you think so too? And really, Master, of graceful appearance. Ch. Pretty well.

Sy. Very good, not as women were once, but as they go now-a-days: and I am not at all surprised if Clinia is desperately in love with her. But he has a man for a father who is avaricious, miserly and stingy,—our neighbour here: do you know him?—

Why just as though he were not rolling in riches, his son becomes a needy exile. Do you know that what 530 I say took place?

CH. How could I fail to know it? A fellow that deserved the mill! SY. Who?

CH. I mean that friend of yours, the young man's slave,—

SY. [*aside*]. Syrus, I am sadly afraid for you.

CH. —who allowed that to take place.

SY. What should he have done?

CH. What, do you ask? He should have hit upon something, he should have made up some deceptions, whereby the young man might have had wherewith to make presents to his mistress, and thus have preserved this crusty old man against his will.

SY. You are joking!

CH. This is what should have been done by him, Syrus.

SY. So! please, do you commend those who deceive their masters?

CH. At proper times, yes, I do.

SY. Very good indeed.

CH. Of course! It is often the remedy against great sorrows. For instance, in this case his only son 540 would have stayed at home.

SY. [*aside*]. Whether he says these things in joke or earnest I don't know; only to me he certainly does give encouragement to do what I am to do with greater alacrity.

CH. And at the present moment what is he waiting for, Syrus? Until the young man go off

again, because he can't support her expenses? Isn't he getting some trick ready to play upon the old man? SY. He is a dolt.

CH. But you ought to help for the young man's sake.

SY. I of course can easily do so, if you order it: for I know well the usual way that is done in.

CH. So much the better man for the purpose.

SY. It is not my character to tell lies.

CH. Do it then. 550

SY. But look you, take care to remember these same principles, if it should ever perchance happen,—as things in this world will,—that your own son does anything of this sort.

CH. It will not be necessary, I hope.

SY. I of course also 'hope' so. Nor do I speak now because I have noticed anything about him: but 'if anything, then don't.' You see what his time of life is: and in truth, Chremes, I could handle you famously if it 'should be necessary.'

CH. As to that, when the necessity has arisen, we will see what must be done: for the present go on with your task. [*Exit* CHREMES.

SY. [*soliloq.*]. Never did I hear my master speak more to my purpose, nor was there ever a time when I believed I should be allowed to do wrong with greater impunity.—Who is that coming out-of-doors 560 from our house?

Act III. Sc. 3.

Enter Chremes *and* Clitipho *conversing.*

Ch. What are you about, pray? what behaviour is this on your part, Clitipho? ought your conduct to be of this kind?

Cl. What have I done?

Ch. Did I just now see you steal your hand into this courtezan's bosom?

Sy. [*aside*]. It is all up with our plan: I am undone! Cl. Me?

Ch. Yes, with these eyes; don't deny it. You are doing a wrong to him in a way very unworthy of you, in not keeping your hands off: for it is indeed an insult on your part to receive one who is your friend into your house, and then to make improper advances to his mistress. For instance, yesterday during the wine how uncontrolled you were—

Sy. [*aside*]. It is all true.

Ch. —how ill-behaved! how afraid I was for my part as to what finally would come of it. I know 570 lovers: they notice with displeasure such things as you would take no account of.

Cl. Ah, but I have credit with him, father, for not being likely to do anything of that sort.

Ch. Granted: but at least retire hence somewhere from the sight of them for some little space. Passion makes many suggestions: those your presence forbids his carrying out. I conjecture from my own experience: there is not a single one of my friends to this day

before whom I should venture to produce all my secrets, Clitipho: with one it is his rank prevents me, with another I am ashamed of the transaction itself, for fear of appearing foolish, shameless: and be sure he will do the same. But it is our part to understand whenever and wherever it is necessary to humour him.

SY. [*coming forward*]. What is he saying to you there?

CL. I am undone!

SY. Are these my instructions to you, Clitipho? Have you done the duty of a man of morality and self-restraint? 580

CL. Hold your tongue, pray.

SY. This is very pretty of you indeed!

CH. I am ashamed of him, Syrus.

SY. I have no doubt of it: and not without reason either. I too am annoyed at it.

CL. [*to* SYRUS]. Can't you stop?

SY. Indeed I only say the truth as it seems to me.

CL. Am I not to go near them?

CH. So! pray, is there only one way of 'going near' them?

SY. [*aside*]. It is all up with us! This fellow will have betrayed himself before I have obtained the money. [*To* CHREMES] Chremes, will you listen to a fool like myself?

CH. What am I to do?

SY. Order this young man to go away from here somehow or other. CL. Where am I to go?

Sy. Where? where you please: give those people room. Go for a walk. Cl. For a walk! where?

Sy. Bah! as if there wasn't room enough! Go by all means that way, this way, which way you will.

Ch. He is quite right in what he says: I give my voice for him.

Cl. The gods destroy you root and branch, Syrus, for thrusting me away from this place.

590 Sy. Well, mind i' faith you keep those hands of yours in order another time. [Clitipho *threatens him.*] So you think so, do you? [*Exit* Clitipho.] What do you think he will do next, Chremes, unless you, as far as the gods give you the power, restrain, chastise, admonish him?

Ch. I will take care of that.

Sy. Really, it is you who must be his guardian now.

Ch. It shall be so.

Sy. It will if you are wise: for to me now he is less and less obedient.

Ch. What about yourself? have you done anything in that matter which I discussed with you some time ago, Syrus? Have you hit upon anything to please you or not?

Sy. Are you talking about the trick? Yes! I have just thought of one.

Ch. You are an excellent fellow. Tell me what it is.

Sy. I will tell you: but in the order of the chain of events. Ch. What do you mean, Syrus?

Sy. This courtezan is a very abominable woman.

Ch. So it seems.

SY. Nay, if you did but know! Oh! see what a villany she has in hand. There was a certain old lady 600 of Corinth here: to her she had lent a sum of a thousand silver drachmae.

CH. What then?

SY. That woman died: she left a young grown-up daughter. That girl was left to this woman as a pledge for that money.

CH. I understand.

SY. This girl she has brought with her here,—the one who is now with your wife. CH. What then?

SY. She begs Clinia to give her that money now; and says that she will however give him the girl afterwards: she asks two thousand drachmae.

CH. And does she really ask it?

SY. Dear me! do you doubt it? I thought as much.

CH. What do you think of doing now?

SY. I? I shall go to Menedemus: I shall say that this girl is a captive from Caria, and of high birth: that if he redeem her, there is a great profit to be made on her.

CH. You are wrong. SY. Why so? 610

CH. I give you your answer now on behalf of Menedemus, 'I don't buy': what do you do then?

SY. You say just what I wanted. CH. How?

SY. There is no necessity for him to do it.

CH. No necessity?

SY. No indeed, by Hercules.

CH. I wonder how that is.

SY. You shall know presently.—Stop, stop: why is it that the door of our house has rattled so loudly?

Act IV. Sc. 1.

Chremes *and* Syrus; *to them enter* Sostrata *and a* Nurse, *conversing.*

So. Unless I am mistaken, this certainly is the ring which I suspect it to be,—that along with which my daughter was exposed.

Ch. [*aside to* Syrus]. What does this speech mean, Syrus? So. Well! does it appear to you to be so?

Nurse. I for my part said directly you showed it me that it was the one.

So. Only pray be sure that you have at least examined it sufficiently, dear nurse.

N. I have done so quite.

So. Go in-doors at once then, and bring me word if the girl has had her bath by this time. I meanwhile will wait here for my husband. [*Exit* Nurse.

Sy. [*aside to* Chremes]. She wants you: find out 620 what she wants. She is somewhat melancholy: there's something in this: I have fears for what it may be.

Ch. [*aside to* Syrus]. What can it be? You may be very sure your mistress with a vast parade will utter some vast—nonsense.

So. [*seeing* Chremes]. Ah, dear husband.

Ch. Ah, dear wife.

So. You are the very person I am looking for.

Ch. Tell me what you want.

So. First I pray you this, not to believe that I have ventured to do anything against your command.

Ch. Do you wish me to believe you in that, however incredible? Well, I believe it.

Sy. [*aside*]. This self-defence means the commission of some fault or other.

So. Do you remember that I was pregnant, and that you most emphatically declared to me that if I gave birth to a girl you did not wish it to be kept?

Ch. I know what you did: you kept it.

Sy. [*aside*]. True enough, mistress! So my master has been blessed by the addition of an—expense.

So. By no means: but there was here a certain old woman of Corinth, a very proper person: to her I 630 gave the child to be exposed.

Ch. O Jupiter! that there should be such folly in your mind!

So. What a wretch I am! What have *I* done?

Ch. Do you ask?

So. If I have done wrong, dear Chremes, I did it ignorantly.

Ch. That of course, even should you say no, I am quite sure of; that you say and do everything in ignorance and without thought; you display such a number of mistakes in this business. For in the very first instance, if you had been willing to follow my directions, you ought to have made away with the girl, not made a false declaration of her death while

in fact you gave her every chance of life. But I say nothing of that: pity, maternal feeling,...I allow all that. Consider what excellent measures you took for carrying out your intention: for your daughter was 640 most obviously left by you entirely at that old woman's mercy, to become for anything you cared a harlot, or to be put up for public sale. You thought this I believe: 'I am content with anything, so long only as she is kept alive.' How are you to negotiate with those people, who know nothing of law nor of what is just and right? Whether a thing is better or worse, advantageous or the reverse, they look at nothing except their own will and pleasure.

So. Dear Chremes, I have done wrong, I confess it: I give in. For the present I make this request of you, that, in proportion as your mind is the staider from age, the more prone to pardon, there may be found some protection for my foolishness in your indulgence.

Ch. Of course as far as I am concerned I shall pardon what you did: but, Sostrata, my easy temper is a bad instructor to you in many ways. However, tell me your motive, whatever it is, for entering upon this tale.

650 So. As you might expect from us women who are foolish and miserably superstitious, upon giving the child to that woman to be exposed, I draw a ring from my finger, and I order her to expose it along with the girl; so that if she died she should not be quite without share in our property.

Ch. [*ironically*]. That was excellent! you saved yourself and her. So. This is the ring.

CH. Whence have you it?

So. The young girl whom Bacchis brought with her,— SY. [*aside*]. Ha! What does she say?

So. —she gave it to me to keep while she went to take a bath. I did not notice it at first; but when I did look at it, I recognised it immediately: I sprang out-of-doors to you.

CH. What are your ideas or discoveries about her at present?

So. I don't know: only I wish you to enquire of the woman herself whence she had it, to see if it can be found out.

SY. [*aside*]. Confusion! I see more hope than I wish for. She is one of our family, if this is so. 660

CH. Is the woman alive to whom you had given the child?

So. I don't know.

CH. What account did she bring back at the time?

So. That she had done what I had bidden her.

CH. Pray tell me the name of the woman, that she may be sought for.

So. Philtera.

SY. [*aside*]. It is the very woman! I am much mistaken if the girl isn't all safe, and I quite undone.

CH. Follow me this way indoors, Sostrata.

So. How much better it has turned out than I expected. What a cruel fear I had that you would be of the same stern disposition now as formerly in the matter of rearing the child!

CH. A man often can't be just what he wishes, when his circumstances don't allow him. At present

I am so situated that I am anxious for a daughter: at that time nothing less.

[*Exeunt* CHREMES *and* SOSTRATA.

ACT IV. SC. 2.

SYRUS *soliloquises.*

UNLESS I am mistaken, mischief won't be very long away from me. In this affair my forces are now utterly hemmed in and brought to a standstill: unless I see some means of preventing the old man from
670 ascertaining that this woman is his son's mistress. For as to my having hopes about the money, or expecting to be able to trick him, that is all done with: I consider it a triumph, if I am allowed to get off with my flank protected. I am in tortures to think that such a windfall should have been snatched so suddenly from my jaws. What shall I do? Or what shall I think of? I must consider the matter all over again. There is nothing so difficult but that it may be tracked out by search. [*Considers awhile.*] What if I were to begin this matter thus?—No, that won't do. Well, so then?—No better than the last. Well, so, I think.—It can't be done. Nay! it can though, most excellently well! Hurrah! I have got a most excellent plan. I will recapture i' faith that same runaway money after all.

ACT IV. SC. 3.

Enter CLINIA.

CL. [*soliloquising*]. There is nothing in the world
680 henceforth which can obtrude upon me with such

heaviness as to cause me sorrow: so infinite is the joy that has been revealed to me. I submit myself now to my father to be even more steady than he desires.

SY. [*aside*]. I was not at all mistaken: she has been recognised, as far as I can catch this man's words. [*To* CLINIA] I am delighted that what you mention has turned out to your satisfaction.

CL. Oh, my dear Syrus, have you heard it, in heaven's name?

SY. Of course, why I have been present the whole of the time.

CL. Did you ever hear of anyone having anything happen to him so conveniently as this?

SY. No one.

CL. And so help me heaven, I am now rejoiced not so much for my own sake as for hers, whom I know to be worthy of any honour whatever.

SY. I am sure of it: but come now, Clinia, surrender yourself to me in my turn: for you must see to your friend's affair to get it put on a safe footing, lest the old man find out anything about his mistress,— 690

CL. O Jupiter! SY. Keep quiet!

CL. My Antiphila marries me.

SY. Is this the way you interrupt me?

CL. What am I to do, dear Syrus? I am all joy: suffer me.

SY. Suffer! I am *suffering* you, heaven knows!

CL. I have secured a life like the gods'.

SY. Oh it's no use my wasting any trouble on you.

CL. Speak: I am listening.

SY. But that's just what you are not doing now.

CL. I will.

SY. You must look out, I say, how your friend's interests, Clinia, as well as your own, may be placed on a safe footing. For if you go away from our house now and leave Bacchis here, my master will immediately discover that she is Clitipho's mistress: if you take her away, she will be kept a secret, as she has been up to this time.

CL. But the truth is, Syrus, there is nothing more against my marriage than that plan of yours. For 700 with what face shall I address my father? have you any idea of what I am to say?

SY. Of course I have.

CL. Well, what am I to say? what excuse am I to allege?

SY. Indeed I would not have you tell a lie. Tell him the circumstances openly exactly as they stand.

CL. What do you say?

SY. I bid you do it: say that you are in love with that other one and wish for her as your wife; that this woman is Clitipho's.

CL. What you bid me do is exceedingly honest and straightforward and easy of performance. And I presume now you will wish me to beseech my father that he would keep this a secret from your old master.

SY. Nay that he tell the whole matter rather, straight away from beginning to end.

CL. So! Are you in your right senses, or sober? It is you who are causing his complete ruin. For how will he be able to secure himself? Tell me that.

SY. For my part I give the palm to this plan: on

this I pride myself finely, to think that I have in me 710 such force and a faculty for so great a cunning, as to deceive them both by telling the truth; so that when your old father tells my master that she is his son's mistress, he won't believe it all the same.

CL. Nay but by the plan you propose you again snatch from me all hope of marriage: for as long as he believes that I have this woman as my mistress, he will not trust his daughter to me. You perhaps care little what happens to me, so long as you consult his interests.

SY. Why should you suppose that I want to keep up the deception for ever, you wretch? It is only one day, until I cozen the money from him: keep quiet: not a word more.

CL. Do you think that enough? what then, please, if my father shall have discovered it?

SY. What if I refer to those who say, 'What if the heaven now fall?'

CL. I have fears for what I am to do! 720

SY. Fears? as though you had not in your own hands the power of discovering everything, at whatever moment you may wish to disengage yourself from it.

CL. Come, come, let Bacchis be brought across.

SY. Most fortunately here's the very person herself coming out-of-doors.

Act IV. Sc. 4.

To them enter Bacchis *with* Phrygia, *her maid.*

Ba. [*to* Phrygia]. Upon my word Syrus' promises have enticed me here in a pretty impudent manner,— the ten minae which he undertook to give me! But if he has deceived me this time, he shall many a time come on a bootless errand when he entreats me to come with him. Or when I have said that I will come and made an appointment; when he shall have taken back a message with perfect confidence; when Clitipho shall be fluttered in his heart with expectation, I will play him false and will not come: Syrus shall give me vengeance with his back.

Cl. [*aside to* Syrus]. She is making some pretty witty promises to you.

Sy. [*aside to* Clinia]. Why, do you suppose that 730 she is joking? She will carry them out if I don't take care.

Ba. They are napping in security: upon my word I'll rouse them. Phrygia, my dear, did you hear just now which house that man pointed out as Charinus'?

Ph. I heard.

Ba. That it was next this farm to the right?

Ph. I remember.

Ba. Run across as fast as you can: at his house the soldier is keeping the Dionysia;—

Sy. [*aside to* Clinia]. What is she at?

Ba. —tell him that I am here quite against my will and am being detained: but that in some way or

other I will give these people the slip and come to him.

SY. [*aside*]. It is all up with me, by Hercules! [*To* BACCHIS] Stop, Bacchis, stop! whither are you sending that maid of yours, I beg? tell her to stop.

BA. [*to* PHRYGIA] Go on!

SY. Why the money is ready.

BA. 'Why' then I stop.

SY. Indeed it will be given you directly.

BA. As you please. Do I press for it?

SY. But do you know what, please?

BA. What?

SY. You must cross over now to Menedemus' house and take your retinue across there. 740

BA. What are you doing, you villain?

SY. I? I am coining money to give you.

BA. Do you think me a fit subject to play your tricks on?

SY. It is not without a good reason.

BA. Have I still business to transact with you in this affair?

SY. Not at all: I am only paying you what is your due.

BA. Let us go.

SY. Follow this way [*goes towards* MENEDEMUS' *house*]. Hallo! Dromo!

[*Enter* DROMO *from* MENEDEMUS' *house.*

DR. Who wants me? SY. Syrus.

DR. What is the matter?

SY. Take all Bacchis' maids across hither to your master's. DR. Why?

SY. Ask no questions: let them bring out what they brought here with them. My old master will expect to have his expenditure lessened by the departure of these women. Troth, he little knows how much loss this little gain portends him. You don't know what you know, Dromo, if you be wise.

DR. You shall say I'm dumb.

[*Exit* DROMO, *leading Bacchis and her train.*

ACT IV. SC. 5.

Enter CHREMES.

CH. [*soliloq.*]. So help me heaven, I am sorry for Menedemus now, that such an amount of ill-luck
750 should have fallen upon him. That he should have to support such a woman as that with all those servants! Although I know he will not feel it for these next few days: so great an object of desire has his son been to him. But when he shall see such extravagant expenditure daily take place in his establishment, and no limit put to it, he will wish his son to leave him again. Oh, there's Syrus most opportunely!

SY. [*aside*]. Why delay making my attempt upon this man?

CH. Syrus!

SY. Ha!

CH. What are you about?

SY. You are the very man that I have been ever so long wishing might be put in my way.

CH. You appear to have already done some business or other with the old man.

SY. Do you mean about what we spoke of some- 760
time ago? It was 'said and done' with me.

CH. Upon your honour?

SY. Of course, upon my—honour.

CH. I can't refrain from stroking your head. Come here, Syrus: I will do you some good turn for your management of this business, and with all my heart too.

SY. But if you were to know how cleverly it occurred to me!

CH. Bah! are you only boasting of its having turned out as you wished?

SY. No indeed: I am telling the truth.

CH. Tell me, what is it?

SY. Clinia has told Menedemus that this woman Bacchis is your son Clitipho's mistress, and that he has brought her home for the sake of preventing you from finding it out.

CH. Capital! SY. I beg your pardon?

CH. It's *too* good, I say.

SY. Nay, but when you know! But listen now to the remainder of the trick. He himself says that he has seen your daughter: that her beauty found favour with him, directly he saw her: that he desires her for 770
his wife.

CH. The girl who has just been found?

SY. The same: and he will urge indeed, that she be demanded in marriage.

CH. What is all this for, Syrus? For I understand absolutely nothing about it.

SY. Oh! you are slow. CH. Perhaps.

SY. Money will be given him for the marriage ceremony, for gold ornaments and clothes, wherewith —do you understand?

CH. He may purchase them, you mean?

SY. Just so.

CH. But I will neither give nor betroth her to him.

SY. Not? why?

780 CH. Why? Do you ask me that? Shall I give her to a fellow who......

SY. As you please. I did not mean to say that you should give her to him for good, but that you should pretend to do so.

CH. Pretence is not suitable to my character. Mind you so concoct these plots of yours as not to mix me up in them too. Is it possible that I should betroth my daughter to a man, to whom I have no intention of giving her?

SY. I thought you would.

CH. By no means.

SY. It could have been managed cleverly. And I took it in hand only because you had sometime ago urged me so strongly to do so.

CH. No doubt.

SY. Well for my part, Chremes, I take what you say in very good part.

CH. However, I am most exceedingly desirous that you take pains to bring it about, but in another way.

790 SY. Be it so: let something else be sought for. But as to that which I told you about the money, which your daughter owes Bacchis, that must be

repaid her now. And you of course won't take refuge now in this sort of thing: 'What has it got to do with me? was it paid to me? did I order it? had that woman power to give my daughter in pledge without my consent?'—This is a true saying, Chremes, 'the strictest law is often the highest injustice.'

CH. I will not do so.

SY. No indeed, if others can do so, *you* can't. All the world looks upon you in the light of a wealthy and opulent man.

CH. Indeed I will go myself at once and take it to her.

SY. No, order your son rather to do it.

CH. Why? 800

SY. Because that will appear more natural when he gives it to her: and at the same time I shall get what I want more easily. [*Sees* CLITIPHO *coming*] Here is the very man: go in, bring out the money.

CH. I will. [*Exit* CHREMES.

ACT IV. SC. 6.

Enter CLITIPHO.

CL. [*soliloq.*]. There is nothing so easy but that it becomes hard, if you do it against your inclination. For instance, this walk, although not a fatiguing one, has quite tired me out. And there is nothing in the world now that I fear more than that I should be thrust away somewhither again, like the unlucky wretch that I am, to prevent my coming near Bacchis. [*Sees* SYRUS] May all the gods and goddesses confound 810

you to the utmost, Syrus, with that invention and plan of yours and all! You are always thinking of things of this sort, whereby to torture me.

SY. Off with you where you deserve! How nearly did your indiscretion ruin me!

CL. I wish it had: you deserved it.

SY. Deserved it? How? Troth, I am glad to have heard this from you before you got the money which I was on the point of giving you.

CL. What then do you wish me to say to you? You have gone off; you have brought a mistress to me; but I am not allowed to touch her.

SY. I have recovered my temper now. But do you know where your Bacchis is at the present 820 moment? CL. At our house.

SY. No. CL. Where then?

SY. At Clinia's. CL. Confusion!

SY. Don't be alarmed: you shall take the money to her directly, which you promised her.

CL. Nonsense! where am I to get it?

SY. From your father.

CL. You are hoaxing me, perhaps?

SY. You shall learn by facts.

CL. Troth, I am a lucky fellow! I am exceedingly obliged to you, Syrus.

[CHREMES *comes out of his house.*

SY. [*aside to* CLITIPHO]. But here is your father coming out: take care you don't shew any astonishment at why this is done: fall in with his humour at the right moment: whatever orders he gives carry out: speak little.

ACT IV. SC. 7.

To them re-enter CHREMES.

CH. Where is Clitipho now?

SY. [*aside to* CLITIPHO]. 'Here I am,' say.

CL. [*to* CHREMES]. Here I am, you see.

CH. [*to* SYRUS]. Did you tell *him* what this business was? SY. I have told him nearly all about it. 830

CH. [*to* CLITIPHO]. Take this money, and carry it to her.

SY. [*to* CLITIPHO]. Hallo! what are you stopping for, blockhead? Why don't you take it?

CL. Give it me by all means.

SY. [*to* CLITIPHO]. Follow me this way quicker. [*To* CHREMES]. You, please, wait here for us meanwhile until we come out again, for there is nothing there to keep us very long.

[*Exeunt* CLITIPHO *and* SYRUS.

CH. [*soliloq.*] Ten minae to begin with my daughter has from me already, which I consider as paid now for her rearing: another ten will follow these for her wardrobe: moreover these will involve in addition two talents for a dowry. How many things —just and unjust—are done in mere conformity to fashion! I now, putting all business aside, must look 840 out for some one to whom to give my property acquired by my labour.

ACT IV. SC. 8.

To him enter MENEDEMUS.

ME. [*to* CLINIA *in the house*]. I consider that I have become by far the most fortunate man in the

world, my son, since I understand that you have recovered your senses.

CH. [*aside*]. How mistaken he is!

ME. [*seeing* CHREMES]. You are the very person I was looking for, Chremes. Be the preserver, as far as in you lies, of my son and me and my property.

CH. Tell me what you do want me to do?

ME. You have discovered a daughter to-day.

CH. What of that?

ME. Clinia wishes that she should be given to him as his wife. CH. Pray, what sort of man are you?

ME. What do you mean?

CH. What? Have you already forgotten what was said between you and me about trickery, that money should be got out of you by that method?

850 ME. I remember.

CH. That is the very thing that is in hand at the present moment.

ME. What do you say, Chremes? Nay, but as for this woman who is at my house, she is Clitipho's mistress: so they say.

CH. And you believe it all. And they tell you that he wants her for a wife, in order that upon my having betrothed her you may give money wherewith to procure gold and clothes and the other things they want.

ME. That is certainly the case: it will be given to his mistress.

CH. You may be sure he will give it.

ME. Bah! then it was all in vain that I,—poor man,—was in high spirits. [However, I'd rather

anything happened now than that I should lose him.] What answer in the present instance am I to take back from you, Chremes, to prevent his perceiving that I have discovered it and being annoyed? 860

CH. 'Annoyed'! you are too indulgent to him, Menedemus.

ME. Let me have my way: it has been begun: go on with it steadily, please, Chremes.

CH. Say that an agreement has been come to; that you have settled about the nuptials.

ME. I will say so. What after that?

CH. That I will do everything; that the son-in-law has my approval; lastly also, if you wish it, say that she is even betrothed to him.

ME. Ha! that is just what I had wished.

CH. So that he may ask you for money all the quicker, and you,—just as you wish,—may give it as quickly as possible. ME. I do wish it.

CH. Troth, before very long you will have enough of that as far as I can see things. But as matters stand, however, you will give with caution and in 870 driblets if you are wise. ME. I will do so.

CH. Go in-doors. See how much he asks. I will be at home, if you shall want me at all.

ME. I shall certainly want you: for I shall acquaint you with it, whatever course I have taken.

[*Exeunt* CHREMES *and* MENEDEMUS.

Act V. Sc. 1.

Enter Menedemus.

Me. [*soliloq.*]. I know well enough that I am not so very acute or so very sharp-sighted: but this Chremes who undertakes to assist and advise and point out consequences to me, he outdoes me in this. Against me, any of those terms which are the epithets given to a fool apply,—blockhead, log, ass, leaden: but none of them can apply to him; for he goes beyond all these by his folly.

Ch. [*talking to his wife in the house as he comes out*]. Oh there, wife! pray stop worrying the gods
880 with your thanks, that your daughter has been discovered: unless you so judge of the gods by your own character, as to believe that they understand nothing, unless it be repeated a hundred times. But meanwhile why is my son lingering there all this time with Syrus?

Me. [*coming forward*]. What persons do you say are lingering, Chremes?

Ch. Ah, Menedemus, are you come? Did you give Clinia my message?

Me. Everything. Ch. What says he?

Me. He began to express great joy exactly like persons who are eager for marriage.

Ch. Ha! ha! ha! Me. Why laugh?

CH. The cunning plots of my slave Syrus occurred to my mind.

ME. Really?

CH. The rascal makes up people's faces even.

ME. Do you mean, because my son feigned gladness? CH. Just so.

ME. The same idea occurred to my mind.

CH. The old fox!

ME. You would think that the fact still more, if you knew better. CH. Say you so? 890

ME. Why, now listen.

CH. Stop a minute: I wish to know how much you have lost first. For when you announced to your son that she was betrothed to him, of course Dromo immediately suggested to you that clothes, gold and maidservants were necessary for the bride, so that you might give some money. ME. No.

CH. What! Not? ME. No, I say.

CH. Nor your son himself either?

ME. Not a single word, Chremes. He was all the more pressing still on this point alone, that the marriage should be completed to-day.

CH. I am surprised at what you say. What about my Syrus? didn't he say anything either?

ME. Nothing.

CH. I can't make out why.

ME. I am astonished at that for my part, you who know other things so well. But that same Syrus 'made up' your son's face also wonderfully, so that there is not the least scent even of this woman being Clinia's mistress. CH. What say you?

900 ME. I say nothing now of the kissing and embracing: I don't think anything of that.

CH. How could the pretence be kept up any further than that?

ME. Bah! CH. How?

ME. Only hear. There is in the most retired part of my house a certain room at the back: inside this a couch was prepared with coverlets.

CH. What happened after that?

ME. On the instant Clitipho took himself off to this room. CH. Alone?

ME. Alone. CH. I am alarmed.

ME. Bacchis followed him immediately.

CH. Alone? ME. Alone.

CH. Confusion!

ME. When they had gone in, they closed the door.

CH. So! did Clinia see these things going on?

ME. Of course: he was with me all the time.

CH. Bacchis is my son's mistress: Menedemus, I am ruined! ME. Why so?

CH. My property will hardly last me for ten days.

910 ME. What? are you alarmed because he is attentive to his friend?

CH. No, but to his mistress rather.

ME. If he *is* doing so.

CH. Have you any doubt of that? Do you think that there is anyone of so obliging or easy a disposition as to allow his own mistress under his very eyes...?

ME. Why not? in order that I might be the more easily deceived.

CH. Your derision serves me right. It is myself that I am angry with now. What a number of circumstances gave me the opportuity of discovering the truth, if I had not been a blockhead! What things I saw! Dear me, how unlucky I am! But on my faith they shall not get off so with impunity, if I live: for I'll immediately...

ME. Have you no self-restraint? have you no respect for yourself? Am I not a sufficient warning to you? 920

CH. I am beside myself for anger, Menedemus.

ME. That you should talk like that! Is it not a disgrace that you should give advice to others, should be wise abroad, without being able to help yourself?

CH. What am I to do?

ME. Just what you were saying that I did not do sufficiently. Take care that he feel that you are his father; take care that he have courage to confide everything to you, to ask and demand favours from you; lest he look out for some other means of supply and desert you.

CH. No, no: I had much rather that he took himself off to any part of the world you please, than remain here to reduce his father to poverty by his wickedness: for if I proceed to supply him in his extravagances, Menedemus, I shall have matters come to the mattock in good earnest. 930

ME. What a number of disagreeables will you bring upon yourself if you don't take care! You will make a display of severity, and nevertheless you will pardon him afterwards, and that without any thanks.

CH. Oh, you don't know how vexed I am.

ME. As you please. What about my request, that the girl should marry my son? unless there is anything you would prefer.

CH. Nay, both the son-in-law and the connections have my approval.

ME. How much dowry shall I say that you have fixed upon for my son? Why don't you speak?

CH. [*absently*]. Dowry?

ME. That is what I said.

CH. Humph!

ME. Don't be afraid if it is somewhat small, Chremes: the dowry doesn't influence us.

940 CH. I have made up my mind that two talents is sufficient, considering my circumstances. But you must say, if you wish me, my property, and my son to be saved from ruin, that I have assigned all my property to him as dowry.

ME. What is your object?

CH. Pretend that you are astonished at it, and ask him at the same time the question, why I do so.

ME. Indeed I really don't know why you do it.

CH. I? in order to check his inclination which at present is wantoning with self-indulgence and licentiousness, to reduce him to a state in which he may not know which way to turn himself.

ME. What are you about?

CH. Never mind: allow me in this affair to please myself.

ME. I won't stop you. Do you wish it to be so?

CH. Yes. ME. Be it so.

CH. Come now let him prepare to take his wife. [*Exit* MENEDEMUS].—This young man shall be put down by a verbal reproof as it is right that children should. But as to Syrus, if I live I'll give him such a 950 dressing, such a curry-combing, that he shall always remember me as long as he lives: a fellow who thinks that I am to be a laughing-stock and plaything for him. So help me heaven, he would not have dared to do to a lone woman what he has done upon me.

ACT V. SC. 2.

Re-enter MENEDEMUS *accompanied by* CLITIPHO *and* SYRUS.

CL. Can it possibly be the case, I pray you, Menedemus, that my father in so short a space of time has cast away all fatherly affection for me? For what crime, what wickedness have I been so unfortunate as to commit of such magnitude as that? People do it all over the world.

ME. I know that this is much heavier and more cruel for you to whom it is done: but I myself am not at all less grieved at it, just because I do not understand it, and have no plan to adopt; only I wish you well with all my heart.

CL. Was it here that you said my father was 960 standing? ME. Here he is.

CH. [*coming forward*]. Why do you find fault with me, Clitipho? Whatever I have done in this matter, I have done by way of precaution for you and your folly. When I saw that you were of a careless disposition, and considered things that were pleasant for

the moment as of the first importance, and took no thought for the future, I adopted a plan for preventing you from coming to want, or from being able to squander what we have. When I was not allowed by your own fault to give it to you who had the first claim to it, I betook myself to the nearest relations you had: to them I committed and entrusted it. With them there will always be a protection for your folly, Clitipho; food, clothing, and a place where you may have a roof to cover you.

CL. Oh dear me!

CH. It is better than that by your being yourself the heir Bacchis should have possession of it.

970 SY. Confusion! what storms I have been the scoundrel to stir up without meaning it!

CL. I should like to die on the spot.

CH. First learn, pray, what it is to live. When you know that, if you don't like life, then follow your plan.

SY. Master, am I allowed? CH. Speak.

SY. But with impunity? CH. Speak.

SY. What unfairness is this or what madness on your part, that what I have done wrong should be detrimental to this young man?

CH. Off with you. Don't mix yourself up in it: no one is finding fault with you, Syrus: you need not have an altar nor a mediator prepared for you.

SY. What do you intend to do?

CH. I am not at all angry either with you [*to* SYRUS] or you [*to* CLITIPHO]: neither is it fair that you should be with me for what I do. [*Exit* CH.

SY. He's off: bah! I wish I had asked him,—

CL. What?

SY. —where I was to go for food: so completely has he disowned us. For you I understand there is something ready at your sister's.

CL. Are matters come to such a pitch, Syrus, that I am even in danger of starving? 980

SY. Only let us be allowed to live, there is hope—

CL. What hope?

SY. —that we shall be hungry enough.

CL. Do you jeer in so serious a matter, and give me no assistance by advice?

SY. Nay, that is just what I am doing now, and I have been meditating on that all the while your father was talking: and as far as I can understand—

CL. What?

SY. —it won't be very long before it comes.

CL. What is it then?

SY. Just this: I think that you do not belong to this family.

CL. What do you mean, Syrus? Are you quite in your right mind?

SY. I'll tell you what occurs to me: do you decide on it. When you were the only child they had, when there was no other object of delight which was nearer to their hand, they used to indulge you, give you presents: now that a real daughter has been found, an excuse is made for turning you out-of-doors.

CL. It is a probable idea. 990

SY. Do you suppose that he is angry on account of such a transgression as this?

CL. I think not.

SY. Now look at another point: all mothers are wont to be their sons' helpers in the case of their committing any wrong, an aid against the father's severity: this is not the case here.

CL. Quite true: what then am I to do now, Syrus?

SY. Ask them about your suspicion; bring forward the matter openly: if it is not true, you will bring them both to a feeling of pity very quick, or you'll know whose son you are.

CL. Your advice is quite right: I'll do it.

[*Exit* CLIT.

SY. [*solus*]. It *is* a tolerably good idea that has occurred to me: for in proportion as the young man is in the most desperate case, so will he the most easily obtain a reconciliation with his father on his own terms. He may even marry for all I know, and no thanks given to Syrus. [*The door of* CHREMES' *house* 1000 *opens.*] But what have we here? the old man is coming out-of-doors! I am off. I wonder that things have gone so far as this without his having ordered me to be taken up at once. I'll betake myself to our friend Menedemus: I'll secure him as my mediator: I have no confidence in my old master.

[*Runs off.*

ACT V. SC. 3.

Enter SOSTRATA *and* CHREMES.

SO. Be sure that unless you take care, sir, you will do some harm to your son. And I wonder how

of all things in the world anything so foolish as that could have come into your mind, husband.

CH. Oh, pray go on being the regular woman! Has there ever been anything that I ever wished in all my life, that you have not been my opponent in it, Sostrata? But if I were to ask you now,—"What is it that I am wrong in?" or, "What is my motive for so doing?" you would not know; though you now resist me obstinately, you silly woman.

So. I don't know?

CH. Nay then you do know,—rather than this same talk should come all over again. 1010

So. Ah! it is unfair of you to expect me to be silent about a matter of such importance.

CH. I don't expect it: talk away: none the less for that I shall do this all the same.

So. You will do it? CH. Indeed I will.

So. Don't you see how much mischief you give rise to from such a course? He suspects that he is a changeling. CH. Changeling, say you?

So. It certainly will be so, husband.

CH. Acknowledge it.

So. Hush, in heaven's name! leave that to our enemies. Shall I acknowledge one who is my son not to be mine?

CH. What? are you afraid that you won't convince us that he is yours when you choose?

So. Do you say that because our daughter has been found?

CH. No; but for a much more credible reason,—just because he is like you in character, you will easily

prove that he is your son; he is very like you: for 1020 he has no fault on his side but that you have it yourself in the same degree. And to crown all, no woman but you would have given birth to such a son. But here's the very person coming out-of-doors: how grave he is! when you see the truth of the case you would think so indeed.

Act V. Sc. 4.

To them enter Clitipho.

Cl. If there has ever been any period when I have been an object of affection to you, mother, having been called your son with your own consent, I implore you to remember it, and to take pity on me now in my need, when I ask and desire, that you declare my parents to me plainly.

So. In heaven's name, my dear son, don't take that into your head, that you are a stranger to our blood. Cl. I am.

So. What a wretched woman I am! Have you really asked such a question as that? May you survive 1030 me and your father here as surely as you were born of me and him: and take care for the future, if you love me, that I never hear that word from you again.

Ch. But as for me, if you have any *fear* of me, take care I don't see such conduct in you again.

Cl. What conduct?

Ch. If you wish to know, I will tell you: that of a trifler, idler, cheat, glutton, debauchee, spendthrift: believe that, and then believe that you are our son.

Cl. These are not the words of a father.

CH. If you had been born from my head, as they say Minerva was from Jove, none the more for that would I allow myself, Clitipho, to become infamous by your crimes. SO. The gods avert that.

CH. I know nothing about 'the gods': I will 'avert it' to the best of my power. You are seeking just what you have got—parents: what you have not got you don't enquire for,—how to please your father, and how to keep what he has acquired by his industry. 1040 Are you not ashamed to bring home to my house by a trick before my very eyes, a ——? I am ashamed to say the shameful word with this lady present; but you were not by any means ashamed of doing it.

CL. Alas, how entirely now I am disgusted with myself, how ashamed! nor have I any idea what is the first step I am to take towards appeasing you.

ACT V. SC. 5.

To them enter MENEDEMUS.

ME. [*soliloq.*]. Upon my word, Chremes is too hard upon the young man and too unkind: I am going out therefore to make peace. Most opportunely there are the very people.

CH. Ah, Menedemus, why do you not give orders for my daughter to be conducted home, and secure the amount of dowry which I assigned?

SO. Dear husband, I implore you not to do so.

CL. Father, I implore you to pardon me.

ME. Pardon him, Chremes: let their prayers 1050 prevail with you.

Ch. Am I to hand over my property knowingly to give it to Bacchis? I won't do so.

Me. But we will prevent that.

Cl. If you would have me remain alive, pardon me, father. So. Come, my dear Chremes.

Me. Come I beg, Chremes, don't harden yourself so against them.

Ch. [*relenting*]. What would you have? I see that I am not to be allowed to carry this out as I had begun. Me. You act as becomes you.

Ch. I will do this just on this condition,—namely, if he does what I think it right he should do.

Cl. Father, I will do everything: give your orders.

Ch. To marry. Cl. Father!

Ch. I will not hear a word.

So. I take the responsibility: he shall do so.

Ch. Still I don't hear a word from him.

Cl. Confusion! So. Do you hesitate, Clitipho?

Ch. Nay, whichever he pleases.

So. He will do everything.

Me. [*to* Clitipho]. These things are disagreeable while you are beginning them, and while you are unacquainted with them: when you have got to know them, they are no trouble.

Cl. I will do it, father.

1060 So. My son, trust me I will give you such a pretty girl that you will have no difficulty in loving her; our friend Phanocratas' daughter.

Cl. What, that red-haired, green-eyed, big-mouthed damsel, with her turned-up nose? I can't, father.

Ch. Dear, dear! how particular we are! You may

well believe that his whole mind is devoted to the subject.

So. I will provide you with some other girl.

Cl. Nay, since a wife I must marry, I have one myself whom I almost wish for.

So. Now I commend you, my son.

Cl. Our neighbour here Archonidus' daughter.

So. I quite approve of her.

Cl. Father, there now remains this.

Ch. What?

Cl. I wish you would pardon Syrus for what he has done for my sake. Ch. Be it so.

The Cantor. Fare ye well, and give us your applause. [*Exeunt omnes.*

CAMBRIDGE: PRINTED BY C. J. CLAY, M.A. AT THE UNIVERSITY PRESS.